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ABSTRACT

Written to comply with Connecticut's legislative mandate that educational programs be planned, ongoing, and systematic, this guide to curriculum development in the language arts for kindergarten through twelfth grade advocates a curriculum in which there is a balance between basic skills programs--speaking, reading, writing, listening and viewing--and programs fostering understanding and appreciation of language, literature, and composition. Organized into four parts, the first part of the guide discusses the general aspects of the curriculum process. The chapters in the next two parts proceed to the specifics of the content and skills of the language arts: language, composition, literature, speaking, listening and viewing, reading, and writing mechanics. The sections within each of the chapters are parallel, with identical or similar subheadings: current knowledge about learning the skill, basic considerations, student development, purposes for study, instructional organization, program goals and objectives, assessment, and summary. The final part of the guide deals with evaluation of the guide and its implementation. Among the appendixes are Connecticut's statewide goals for education, suggested resources available from organizations, a policy statement on teaching about controversial subjects, and resources for locating print and nonprint materials. (HOD)

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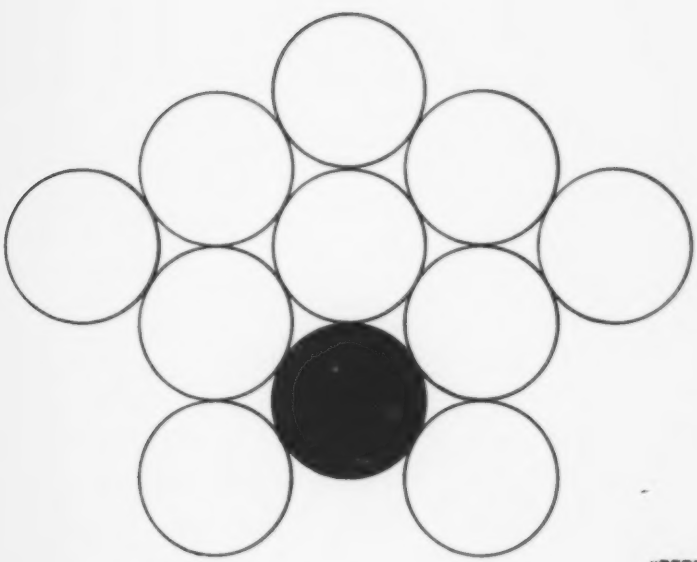
A GUIDE TO CURRICULUM DEVELOPMENT IN

LANGUAGE ARTS



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Foreword

Connecticut has a strong commitment to equity and excellence in public education. The *Comprehensive Plan for Elementary and Secondary Education, 1980–1985*, embodies that commitment. Now this guide to curriculum development, part of a series, is one of the ways in which the State Board of Education is carrying out that commitment.

This concern for equal educational opportunity, dominant in the 1970s and continuing into the 1980s, has been expressed in a number of notable actions:

The State Supreme Court's historic school finance reform decision (*Horton v. Meskill*, 1978) led to Connecticut's educational equity legislation.

Statutes growing out of this concern for educational equity are Sections 10-262c, 10-262e and 10-16b of the Connecticut General Statutes. Sections 10-262c and 10-262e alter public school funding practices, more than doubling state support over a five-year period and setting a required minimum expenditure per pupil in each school district. Section 10-16b specifies educational programs which must be offered in all districts, with the requirement that they be "planned, ongoing and systematic."

In Connecticut's *Comprehensive Plan for Elementary and Secondary Education, 1980–1985*, submitted to the General Assembly in 1980, the State Board of Education pledged to offer local school districts a greater level of technical assistance and more positive leadership in planning, implementing and evaluating school programs.

The guides have been developed to provide tangible assistance and support to local school districts in complying with the legislative mandate. The titles of the guides correspond to the subjects which Section 10-16b requires all school districts to offer their students: the arts; career education; consumer education; health and safety; language arts, including reading, writing, grammar, speaking and spelling; mathematics; physical education; science; social studies, including, but not limited to, citizenship, economics, geography, government and history; and, at least on the secondary level, one or more foreign languages, and vocational education. The goals and objectives set forth in each of the guides relate to the

statewide goals endorsed in the *Comprehensive Plan*, namely, motivation to learn, mastery of the basic skills, acquisition of knowledge, competence in life skills and understanding of society's values.

A Guide to Curriculum Development in Language Arts is ambitious in advocating that each school district have a unified language arts curriculum in which there is a balance between basic skills programs—speaking, reading, writing, listening and viewing—and programs fostering understanding and appreciation of language, literature and composition. The current emphasis on improving literacy for all citizens, regardless of native language or ethnic pattern of communication, cannot be overlooked. This guide defines the goals and objectives—the knowledge, skills and attitudes required for ever-increasing proficiency in viewing, listening, speaking, reading and writing, including spelling and other mechanics. It goes beyond these essentials, however, to discuss curriculum development in language, literature and composition and to urge all school districts to strive for truly outstanding language arts programs that meld skills and content into a unified curriculum.

This guide also reflects high expectations that pupils will become literate and that their mastery of language arts will make them better learners in all fields and help them to become productive members of society who experience satisfaction in living.

The State Board of Education curriculum guides are not mandated courses of study for any student or any grade level. Each is intended solely to assist local district educators in the development of curricula. Each guide reflects the thinking and experience of an array of experts in its subject area who become, through this document, an important resource to local district educators.

The Connecticut State Board of Education frequently has expressed its conviction that the diversity of the state's public school system is one of its great strengths. Students, schools and communities do not have identical educational needs; imposing a standardized curriculum would impair, not improve, learning opportunities for students.

It is important for local district educators to keep the position of the Board in mind as they use this guide. There is much of value here which can be used to strengthen instructional practices and promote excellence in the curriculum development process. But these ideas can only enhance, not replace, the creativity, talent and commitment of the people in our local school districts who use this guide.

Mark R. Shedd
Commissioner of Education

Acknowledgments

Suggestions from educators throughout Connecticut, including those participating in a statewide convocation which focused on discussion of this guide, have helped in the development of *A Guide to Curriculum Development in Language Arts*. The individuals who served on the advisory committee deserve special mention for their contributions. They are as follows:

Joan Kerelejza (Chairperson), West Hartford Public Schools
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Margaret Early, Syracuse University
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Finally, the National Council of Teachers of English, the International Reading Association, and the Speech Communication Association merit special thanks for allowing the writers to quote so extensively from their publications.

Robert F. Kinder
Consultant in English and Reading

Preface

A Guide to Curriculum Development in Language Arts has been written for five major purposes:

- to assist a local school district in developing an educationally sound language arts curriculum suited to its own pupils, staff and community;
- to foster innovative, exemplary curricula that meaningfully unify the language arts, integrate language arts with other areas of learning and respond to pupils' human needs;
- to stimulate development of a local curriculum that places high priority on thinking, understanding, and developing values as well as on a satellite of skills, not on memorization of particular facts and rules and use of disconnected drills;
- to encourage creation of curriculum guides and stress conceptual processes and development of a continuum of skills and concepts from kindergarten through grade 12, and
- to encourage student excellence in and enjoyment of the language arts.

The language arts poses a particular challenge to curriculum planners because of the diversity of elements that make up the subject. A comprehensive program in language arts must encompass both the basic skills of communication—speaking, listening, viewing, reading and writing—and application of those skills to the understanding of language and the enjoyment of literature, as well as the use of the skills in oral and written composition.

A curriculum guide in the language arts, therefore, will include both the content and the skills areas. The guide may, in fact, consist of separate but interrelated curricula for each of the three components in the content area—the study of language, composition and literature—and curricula for each of the elements within the skills areas.

While *A Guide to Curriculum Development in Language Arts* discusses the content and skill areas separately, there is frequent reference to their interdependence. When the connections are not pointed out, they are implicit. There can be no composition and no appreciation of language or literature without mastery of the basic skills.

For the convenience of users of *A Guide to Curriculum Development in Language Arts*, the guide is organized into four parts.

Part I A unified curriculum
Part II Content
Part III Skills
Part IV Evaluation and implementation

The three chapters within Part II are on language, composition and literature. Within Part III there are four chapters dealing with speaking, listening and viewing, reading and writing mechanics.

The sections within each of the chapters are parallel, with identical or similar subheadings. Users of the guide who prefer to work by topic or activity—e.g., setting goals—can locate each of the sections that discuss goal setting in relation to a particular aspect of language arts by referring to the table of contents.

A local district may choose a different organization for its curriculum guide. The information and questions in this guide are intended simply to aid curriculum developers in making decisions about

- the content and organization of a curriculum guide to achieve a unified language arts program;
- program goals and student objectives essential to language arts; and
- instructional goals, methods, materials and evaluation to be used.

The process of curriculum development is fully described in a companion document entitled *A Guide to Curriculum Development: Purposes, Practices and Procedures*, also published by the State of Connecticut Board of Education. The two publications should be used in conjunction. The companion document addresses questions such as:

- What are the purposes of a curriculum guide?
- How can a staff be mobilized for curriculum development?
- What significant factors that have bearing on curriculum development should be considered?
- What are some ways of organizing staff and pupils for instruction?
- How can a school staff effectively implement and evaluate a new curriculum?

Persons charged with developing a comprehensive language arts program can use both guides in a variety of ways according to their own needs, the curriculum development conditions in their district, and, most importantly, the needs of the students they teach. For a few, these guides may serve as textbooks in curriculum development, as springboards for considering some crucial issues and as a source of more extensive references. For most, they will be handbooks of resource information that will serve as reminders of important factors to consider and as sources of new suggestions and ideas.

Part I

A Unified Curriculum

Developing a Unity in Language Arts 1

A local curriculum guide is a blueprint of the district's program for educating pupils. It contains goals to be sought, objectives to be attained, methods and materials to be used, and evaluation devices to be applied. It suggests a basic framework for what to do and how to do it. It provides referents a teacher can use to determine whether students are progressing in a desired direction and headed toward more effective understanding and use of English.

The development of an effective language arts curriculum guide for any district is a multifaceted process. The steps in curriculum development are described in the accompanying booklet, *A Guide to Curriculum Development: Purposes, Practices and Procedures.* The specifics of developing a language arts guide are explored more fully on the following pages.

A language arts curriculum guide serves at least six different functions. Each is important to the cohesiveness of the district's language arts program. The guide:

- answers basic questions about the needs of the students and the community, suggesting an operational philosophy for the district's language arts program;
- establishes a scope and sequence of learning both within and between levels;
- clarifies goals and objectives for each instructional level;
- offers suggestions for teaching viewing, listening, speaking, reading and writing skills and for studying language, composition and literature;
- suggests varied means of evaluating progress toward established goals and objectives, and
- provides for its own review and revision.

Defining the language arts

Curriculum development in language arts is different from the parallel task in content fields like science and social studies. This is so because language arts and

skills are developed in every subject, not only in language arts periods, reading classes, and English classes. Therefore, throughout the curriculum development process, the language arts curriculum committee is urged to establish means for frequent communication with teachers from all the content areas and to work with them to develop a language policy that stretches across the curriculum. Such a policy would state the extent to which teachers of other content areas would reinforce learning promoted by the language arts guide. The language arts curriculum guide should not be exclusively for the use of English teachers.

Before a language arts curriculum committee can begin work on a guide, it confronts the problem of defining the language arts. One way to attack this problem is for the members to discuss the local district's philosophy of education. This philosophy provides a framework within which they can build a language arts definition. A second step can be the discussion of the committee's beliefs about what language arts is and what purposes it serves. Finally, the committee can arrive at a working definition which can be used to shape a philosophy of the language arts and how it relates to the education of district students.

When teachers are asked to define the language arts, they usually give one of the following answers.

- It is skill in and understanding of America's human message system (listening, speaking, reading and writing).
- It is language, literature and composition.
- It is both communication processes and the bodies of knowledge known as language, literature and composition.

Each of these answers reflects a particular viewpoint. This guide supports the third definition and emphasizes the need to integrate the language arts areas into a unified subject.

Each committee should agree upon a definition from which it can prepare a statement of philosophy. Before formulating such a philosophy, it is important to discuss to what extent literature is a "body of knowledge" and to what extent literature is an art, like music or fine arts, for which the primary goal is not knowledge but appreciation. Formulating a philosophy is particularly significant in a value-laden subject like the language arts. The statement provides a frame of reference for choosing content and for deciding what skills, concepts and appreciations pupils need. Examples of philosophy statements appear in Appendix C.

Any curriculum development process will function more effectively if attention is given to the following items:

- a study of the skills and abilities of the district's pupils and an examination of the professional literature on child growth and development in order to determine pupils' needs and strengths and to identify ways to handle their weaknesses;
- an inventory of the available instructional resources in the district schools and in the community in order to know what is presently available for use, and
- a critical study of the present language arts curriculum in light of known

facts about children and youth in order to know which present practices should be retained, modified or replaced.

With this information about the students, resources and existing curriculum, the committee is ready to address several aspects of the language arts curriculum guide. Among them are:

- program goals and objectives
- concepts, skills and attitudes
- instructional activities, strategies and materials
- unity in the total language arts program
- provision for individual differences among students
- guide organization
- scope and sequence of the curriculum
- program and student evaluation

Developing program goals and objectives

After developing a philosophy, the committee can next develop program goals and objectives.

Program goals. In this guide, program goals are defined as broad statements of language arts expectations for students. Parts II and III present examples of broad program goals for both content and skills. The following are examples of oral communication program goals:

- to help students learn to speak so that others will listen and understand;
- to help students learn to use speech easily and fluently in both formal and informal situations;
- to help students learn to speak standard English when appropriate.

If these program goals are translated into more specific objectives, the curriculum guide will give teachers a clear direction for instruction.

Program objectives. This guide defines program objectives (or subgoals or course objectives) as statements of desired student knowledge, skills or attitudes essential for attaining program goals. Whether these statements are expressed in strict behavioral terms is a matter of local choice. The Delegates' Assembly of the National Council of Teachers of English (NCTE) in Resolution Number 703 has opposed this type of objective. The NCTE statement suggests that objectives stated in strict behavioral terms tend to shape pupils into a mold rather than to help them grow. This guide recommends objectives that allow more flexibility and choice and includes examples such as:

- Pupils will grow in their ability to use words, pronunciation and grammar appropriate to the situation.
- Pupils will demonstrate knowledge that speaking is a learned behavior and, therefore, can be improved.
- Pupils will show that they recognize the importance of standard speech as basic to the freedom of choice of friends and occupations.

These are more specific than goals, yet they allow for many different ways to instruct and to evaluate attainment.

Program goals and objectives will be specified in curriculum guides and in long-range teacher planning, but students should be encouraged to participate in setting objectives for themselves. As students progress from early years towards adulthood, their participation in objective setting should increase.

Selecting concepts, skills and appreciations

A guide's introductory materials usually include the philosophy for the language arts program plus overall program goals. The main portion of the guide describes the objectives for teaching language arts classes at each level and the content, methodologies, activities and materials most suitable for achieving the objectives. The objectives are those concepts, skills and appreciations or attitudes students are expected to learn.

The committee may do this in one of several ways. It can organize into a series of subcommittees, each charged with a particular area such as language, composition, literature or reading skills. The subcommittees can develop a list of concepts and generalizations that are important to their specific area, the related skills for that area and the appreciations or attitudes that improve pupil achievement in the particular area. If the subcommittee approach is used, a procedure for close cooperation of these subcommittees is essential.

The committee can work as a whole group, focusing on each area in turn. One of the challenges in constructing a language arts guide is the integration of skills and content. The skills (reading, writing, listening, speaking) are themselves essential tools for success in all school subjects. The content (language, literature, composition) is equally important.

This guide addresses each of these areas (skills and content) and makes suggestions about what might be included. More importantly, sources of information are recommended and can be obtained on loan from the regional educational service centers. These references will simplify the task of the language arts committee by providing lists of concepts and generalizations, skills and appreciations or attitudes from which to choose those most compatible with the local district philosophy and goals.

Choosing instructional activities, strategies and materials

Once the concepts, skills and attitudes have been identified, then the committee can identify the recommended activities, the most appropriate instructional strategies, and the best materials for attaining the objectives. Further information about choosing instructional activities, strategies and materials can be found in *A Guide to Curriculum Development: Purposes, Practices and Procedures.*

The survey of available district resources completed by the committee and its intense study of the present curriculum prior to embarking on revision will be most useful in identifying what is needed in the language arts curriculum guide.

Some important considerations for the committee to keep in mind as it works are:

- Does this activity (strategy, material) help students attain the objective?
- Does this activity (strategy, material) allow students to learn in more than one way?
- Can this activity (strategy, material) be adjusted to meet the special needs of students?
- Is this activity (strategy, material) an effective use of time?
- Is this activity (strategy, material) the best one to achieve the district goals?

Depending on local needs, there may be other questions as well. For example, if there are limited funds, the costs of any activity or material would have to be considered.

Assuring program unity

Preservation of unity in the language arts program is a prime concern. Unless some unity within the various aspects of this subject is maintained in the curriculum guide, instruction can degenerate into a smattering of many studies with little depth in any. Language arts is not an additive study. It is not grammar plus poetry plus outlining plus spelling. Instead, it is a unified subject. The guide preparation committee should decide what aspects of study will be emphasized and when and how other aspects fit into the whole.

One way to decide is to itemize the important facets of language arts instruction: language study, composition, literature, viewing, listening, speaking, reading, writing, spelling, vocabulary, handwriting, library skills. Then, the curriculum planners should discuss each one and seek consensus on how it will be related to the others in the proposed guide.

The arrangement selected by the committee can make a real difference in the instructional program. The following are examples of what might occur.

- The committee may decide to treat grammar as part of language study. Language study, however, consists of more than grammar. Other aspects of language study such as phonetics, language history, usage and semantics need to be considered.
- Oral communication might be combined with written composition study. Written and oral communication have many principles in common: unity, emphasis, etc. However, if oral communication is combined with written composition, it is vital that there be information on speaking skills—pronunciation, articulation, etc.—which are not part of written communication. Similarly, there are aspects of written communication which do not pertain to oral communication.
- Vocabulary might be subordinated under language. It also might be a subtopic under reading, speaking, literature, writing or composition. One solution might be to include appropriate information about vocabulary in all sections in which it is important and to develop it as a separate section as well.

Another way in which unity of subject matter can be maintained is through the instructional approaches which are recommended. A committee might recommend some of the following ways.

Language arts projects. A school newspaper, literary magazine, study of foreign languages and dialects spoken in the community, and similar projects can provide a basis for integrated language arts learning. With such projects, students' language arts skills and their understanding of language, literature and composition can be improved at the same time. As the need arises, a particular skill or understanding may be isolated and developed but the major focus is always on the outcomes of the project.

Reading-centered curriculum. Just as a project can serve as a focus for integrated language arts learning, a reading selection or literary work can do the same. For example, with careful planning, teachers can provide numerous worthwhile listening, viewing, speaking, and writing experiences all related to the study of Carl Sandburg's poem, "Fog."

Communication-centered curriculum. Study and comparison of advertising in print with that presented on television, and other communication topics, can provide skills as well as content-learning experiences. With such topics, students can deepen their understanding of language and composition at the same time that they develop their language arts skills.

Language-centered curriculum. The unifying factor also might be important conceptual statements about language. For instance, teachers might focus skills development and content learning around ideas such as "language changes from place to place" or "language changes from situation to situation" or "language changes from century to century" or "language shapes thinking" or any of a number of other conceptual statements.

Theme-centered programs. Themes appropriate to the maturity, interest, abilities and needs of students can also facilitate integration in language arts learning. Students can perfect their expressive and receptive skills at the same time as they deepen their understanding of language, composition and literature while dealing with topics such as "Getting to Know More About My School" or "Communication in the Year 2,000" or "School Books Fifty Years Ago."

Interdisciplinary studies. Topics that provide an integrating force for language arts skills and content also may facilitate integration with other subject areas. "Politics in America," "The 1930s," "Realities Forecast by Science Fiction," and other such topics not only encourage integration of the content and skills of language arts but also stimulate integration of language arts with other subjects such as social studies or science. However, with interdisciplinary studies, care must be exercised that there is not a loss of attention to language arts and excessive attention to the other subject area.

Maintaining cohesiveness in language arts programs is extremely important. Curriculum planners are urged to consider techniques which help in preserving unity in language arts teaching.

Providing for individual differences

A major concern for any curriculum planning committee, particularly in the language arts, is how to meet the needs of special students and how to provide for individual differences. After the basics of the language arts curriculum have been determined, it is essential to address the problem of making the curriculum accessible to all students.

Individual differences are particularly important in making two decisions: the assignment of pupils to classrooms and the subgrouping of pupils within classrooms. The guide should reflect the committee's recommendations to teachers in both areas. The way in which students are grouped has a major impact on what needs to be contained in the language arts guide and on how that material is organized.

Assigning pupils to classrooms. Homogeneous grouping by reading ability is a common way to recognize individual differences when assigning pupils to classrooms. This plan can reduce the diversity of instuctional materials needed and may decrease the amount of planning needed for individual pupils. However, the plan may have the effect of fostering a pupil's feelings of intellectual snobbery or inadequate selfworth and of encouraging teachers to overlook the ways in which pupils in the same group are different. This plan may deprive talented and less talented pupils of the opportunity to interact. It also encourages formation of a middle group, known as the "average," which may receive an instructional program that is often merely a watered-down version of the program for the talented.

In some schools, this plan is modified. Instead of grouping all of the most able pupils together in one class, they are spread over three classes. To carry out this plan, students are divided into three groups: most able, average, least able. Then the most able students from each of these three groups form one class. The average students from each of these three groups form a second class. The least able students from each group form a third class. Thus each class has a fairly even proportion of students from each of the three ability groupings and no one group has all of the most able or all of the least able students. This plan may have the effect of reducing slightly the wide range of materials that any one teacher might need as well as allowing day-to-day interaction between gifted and slower pupils. However, this plan may increase the likelihood that students will be regrouped within the classroom. It may also result in rather rigid three-group teaching.

Ability is not the only criterion used in assigning pupils to classrooms. For example, some elementary schools form temporary or part-time groupings according to students' specific educational needs. Others form classroom groups according to pupil-recognized needs and interests (student self-selection in conjunction with teacher counseling). Some senior high schools gather pupils together into classroom groups according to their vocational objectives such as college preparatory, commercial, industrial, or general (for those with no vocational category). Still others simply assign students at random, having truly heterogeneous classes.

The curriculum planners should explore the advantages and disadvantages of various grouping systems. They should make some recommendations as a result. These may vary from level to level. Groups that seem appropriate in grades K through 3, for example, may not be appropriate in grades 9 through 12. Whatever recommendations are made, they should be reflected in the written guide.

Subgrouping within a classroom. Whether students are grouped homogeneously or heterogeneously, classroom teachers need assistance in coping with individual differences. Some of the following methods may be recommended in the guide.

- flexible subgrouping
- student self-selection of activities
- use of differentiated instructional materials

None of these methods, however, will adequately accommodate all individuals; imaginative use of a combination of these will allow a teacher to meet classroom needs.

Flexible subgrouping is one method of rotating students within a classroom group. Sometimes, a topic or activity is appropriate for a whole class. At other times, it may be more appropriate to teach students in smaller groups such as selected 3rd graders who need to learn to put a final period on sentences. Sometimes, individuals or pairs of students may be guided by the teacher in independent study.

The subgroups are not fixed for long periods. Some may last for a few days or even for less than a single class period. Knowledge of each student's stage of development and present needs is crucial to this process. Therefore, teachers must employ diagnostic procedures as a means of grouping students. Careful planning also is essential to insure that students working independently also are working productively.

Student self-selection of activities, often in the form of the contract approach, is a second method that can be used. The key to its success is teacher guidance. This approach does not imply that the student has unlimited freedom. It requires a well-organized teacher keenly knowledgeable concerning the strengths and needs of individual students. This approach should be used only by a teacher capable of adapting and changing plans as the need arises.

Unit teaching and individualized instruction are still other ways that can be used to accommodate students' individual needs.

Use of special instructional materials is a third way of meeting special needs in a classroom. Some examples are:

- trade books: classroom and school libraries including both fiction and nonfiction to stimulate personal reading by providing wide choices suited

to each student's interests, needs and abilities;
- worksheets: practice material or tasks on a variety of topics and levels to be used by individuals for practice or to meet special interests or needs;
- multilevel instructional kits: sets of sequential materials in areas such as spelling, reading, writing mechanics or listening which can save teacher time and encourage students to work independently at their own rate;
- machines and multilevel software: machines such as *Speak and Spell* or classroom computers with programs to provide challenging practice in basic skills and reasoning ability.

These, and more, such as the use of special resource teachers and of language arts skills centers, are available for the committee's consideration in meeting the needs of special students and individual differences within groups.

Without suggestions for providing for individual differences, the local language arts guide stimulates instruction aimed at the mythical average pupil, ignoring the realities of the classroom. In this time of more and more mandated attention to special student populations, curriculum developers must address this issue.

Organizing the guide

After the guide's key elements have been determined, the committee should decide how to organize them into a useful format. The members should seek the best way to provide teachers with sufficient information and direction, while leaving the specifics to their discretion. The body of the guide should include a level-by-level description of the student objectives and the nature of the content and instructional materials, strategies and activities to implement the objectives.

There are several different ways to organize the guide, a few examples of which are shown on the following pages. The exclusive use of any one of these approaches is not recommended because each has its own strengths and weaknesses. Combining two or more of these patterns to meet district needs is perhaps the best way to structure the guide. Patterns for which examples are given include:

- skill-topic pattern ordered around skill topics (see example 1);
- content-topic pattern organized around specific content (see example 2);
- behavioral-objectives pattern organized around expected pupil behaviors (see example 3);
- theme pattern organized around themes (see example 4);
- problem pattern developed around a specific problem (see example 5), and
- key-concept pattern organized around a concept statement (see example 6).

Each of the pattern examples also lists strengths and weaknesses associated with that approach.

Ways to Organize a Guide

Example 1. Skill-topic pattern

Library skill (grades 4–6)
Understanding library rules
Introduction to card catalog
  arrangement
  author, title cards
Location of books
  fiction
  nonfiction
  general reference works
Use of specific references
  encyclopedia
  unabridged dictionary
  Abridged Readers' Guide

Strengths
  provides clear, orderly progression

  is relatively easy to control

Weaknesses
  gives teacher no help in selecting appropriate instructional content

  if used exclusively, can promote mechanical, superficial instruction

Example 2. Content-topic pattern

Folklore and legend (grades 7–9)
United States
  Shepard, *Paul Bunyan*
  etc.
Other American countries
  Suddeth, *Tales of the Western World*
  etc.
Europe
  Seredy, *The White Stag*
  etc.
Africa
  Arnott, *African Myths and Legends*
  etc.

Strengths
  is clear and orderly

  is precise as to the content that is to be taught

Weaknesses
  gives no suggestion of what pupils might do with these topics

  if used exclusively, can place higher premium on covering topics than on promoting pupil understanding or skills

Example 3. Behavioral-objectives pattern

Functional skills (grade 2)
Following directions
  The learner will read and follow the directions with guidance from the teacher, given a series of four to six written directions.

Strengths
  is clear and precise about the skill to be taught

  identifies measurable specifics

Reference material
Alphabetical order
The learner will choose the word that should come first or last in alphabetical order or between two words in alphabetical sequence.

Parts of books
The learner, without teacher help, will turn to tables of contents to gain familiarity with new books, to look for information, to find assigned sections.

Weaknesses
gives teacher no help in selecting appropriate content

if used exclusively, can place premium on mechanical behavior rather than concepts and attitudes

is difficult to use in stating some types of outcomes

fails to encourage an integrated language arts approach

Example 4. Theme pattern

Integrated English unit (grade 11)
Man's courage
Students tell groups (5 or 6 students) about incidents that happened to them when faced by personal physical danger and retell best ones to whole class.

Pupils discuss incidents viewed on television.

Pupils read novels and select illustrative incidents.
Moby Dick (difficult)
Native Son (average)
Red Badge of Courage (average)
Call It Courage (easy)
Island of the Blue Dolphins (easy)

Pupils select and report illustrative incidents from the newspaper.

Pupils write about an incident that happened to them (story, news item, etc).

Strengths
provides good opportunities for differentiated instruction to meet individual needs

encourages a unified approach to language learning and development of basic understanding

may stimulate instruction that appeals strongly to student interest

Weaknesses
may overemphasize social and ethical values at the expense of language and literature study

offers no help in the development of skills

Example 5. Problem pattern

Do we talk to different people in different ways? (grade 3)
Children listen to tape of teacher talking to family at home; make personal notes on what they hear

Strengths
encourages an integrated language arts approach

that's different:
volume?
enunciation?
tone?
words?
Children discuss whether they think they might speak differently at home.
in what ways?
Children tape-record their pretended telephone calls to different people: father, mother, best friend
Children compare ways of speaking

can contribute to the building of an important idea

suggests specific activities

Weaknesses
gives no direct help in building skills

Example 6. Key-concept pattern

Written words have meaning for people (as opposed to words having meaning) (grades K–12)
Prereading stage
written words refer to objects
written words refer to ideas
written words are found on signs, labels, printed page, etc.
written words tell readers something they don't know, something to do

Beginning reading stage
words are written in groups (sentences) to say something, ask a question, etc.
a particular arrangement of letters signifies particular words

Sophisticated reading stage
same written words may have different meanings for different people

Strengths
permits flexibility in use of materials and methods

reflects normal growth and maturation of pupils

structures teaching around concepts and generalizations

Weaknesses
offers no help in developing student skills

Developing a sequence

After all of the language arts program components have been determined, including how the guide will be organized, the committee must address the problem of sequencing the planned instruction. The members should determine

what topics, content or skills to assign to specific levels and suggest in what order these will be taught within each level.

Each district will develop a scope and sequence that is uniquely its own, but the committee can draw on what other districts have developed if desired. One source to consult is *Aids to Curriculum Planning: English Language Arts K–12* (Urbana, IL: 1973 National Council of Teachers of English), which gives samples from exemplary programs. Another is the yearly publication available from the National Council of Teachers of English which lists exemplary English Language Arts Curriculum Guides K–12. The standards developed by the National Council of Teachers of English, against which the committee can check its scope and sequence, can be found in Chapter 10.

The committee must now consider both student and program evaluation. A detailed discussion of evaluation techniques may be found in *A Guide to Curriculum Development: Purposes, Practices and Procedures.*

Evaluating students

One of the most important functions of the language arts curriculum committee is selecting or developing measures for the evaluation of student progress. Both formative and summative evaluation should be considered. The formative evaluation measures examine achievement during instruction. The summative evaluation measures examine achievement at the end of instruction, such as the end of a semester or a school year. There are many different types of evaluation measures available. Certain evaluations also occur regularly as part of a state-level process of educational assessment.

Evaluation of growth is accomplished best if it is a joint responsibility of teacher and student. In order to make curriculum decisions as to what the next steps should be, both teacher and student must look objectively at the student's present level of accomplishment. Even very young students can do this. Teachers should encourage and guide pupils in learning how to assess their own progress. Students learn more readily what makes sense to them, what they see a need to know, what they feel they can learn, and what they want to learn. Clear learning objectives and carefully constructed instructional sequences with provisions for individual choices can help them learn more readily. Students, however, must know how well they are meeting both their own and the district's objectives.

There are several means of assessing pupil progress including the following five methods:

standardized tests
teacher-made or commercially prepared tests
state tests
longitudinal records of progress
observation records and objective evidence of use

Each of these methods has a role to play in language arts evaluation.

Standardized tests. Norm-referenced instruments provide a method of comparing student progress with that of the national student population. More sophisticated standardized testing permits a district to compare its students with those in similar socioeconomic communities. Test scores furnish an overall estimate of general progress. Sometimes the testing service provides the data which the teaching staff can use to structure instructional sequences that meet identified needs.

Teacher-made or commercially prepared tests. Such tests tend to be the most frequently used classroom device for evaluating student progress. These tests should be related closely to specific program objectives. If possible, they should allow alternative ways to assess achievement of objectives in order to match pupil learning styles with the assessment instruments. Some examples of such testing:

- After pupils have studied the use of cross references in an index, the teacher might ask questions which require students to use a textbook index or the teacher might use a commercially prepared worksheet on index usage as a test.
- After students have read several literary selections by different authors, the teacher might ask them to write a brief statement identifying which author's work they liked best and give reasons for this choice.

Criterion-referenced tests, either teacher-made or commercially prepared, are useful diagnostic tools for certain language arts areas. The results from these tests which illustrate pupil performance in response to attainment of specific objectives can assist teachers in planning instruction to meet specific needs. In this type of testing, incorrect responses can be as revealing of pupil needs as correct responses.

State tests. The Connecticut Assessment of Educational Progress (CAEP) criterion-referenced tests are given on a regular cycle. A committee of state language arts professionals decides what areas should be tested and selects the test items to be used at each grade level: 4th, 8th and 11th. If a district takes advantage of the local option that allows all pupils at these grade levels within the district to be tested, then the local staff will have important information about individual pupils' skills. At this time, the testing has been limited to the assessment of specified reading skills only.

The General Assembly of the State of Connecticut has passed legislation that requires a certain amount of testing in every school district. This act requires:

- every school district to develop and submit to the State Board of Education a plan of educational evaluation and remedial assistance which contains: (1) procedures for the annual testing of each pupil in grades 3, 5, and 7, or in three nonconsecutive years between grades 1 and 8, to examine basic reading, language arts, and mathematics skills; (2) provision for the application of test results to the identification of student needs and instructional improvement, and (3) provision for remedial assistance to students with identified needs;
- the State Board of Education to administer an annual statewide proficiency test in basic skills to all 9th grade pupils, and

- each local board of education to submit a biennial report to the State Board of Education which includes indicators of pupil progress and instructional improvement.

The intent of this legislation is to identify pupils performing poorly in basic skills and to improve the proficiency of pupils in these skills.

Under this legislation, local school districts must develop and execute evaluation and remediation plans encompassing all of the basic skills of language arts. Many have used standardized achievement tests to accomplish this requirement and item analysis to point out areas of need for remediation. The language arts curriculum committee should examine how its district is meeting the requirements of this law and provide suggestions for teachers about how the remediation of students with deficiencies can be accomplished.

Not only does this legislation promote a procedure that follows a systematic screening of all pupils with a more thorough diagnosis for those suspected of needing remediation, but also it provides for a statewide proficiency examination at the 9th grade level. Although local schools are charged with developing and executing plans that encompass all the basic skills in language arts, only the basic skills of reading and writing are assessed on the statewide proficiency tests.

It is important for districts to remember that there are many reasons why a pupil may fall below the local level of expected performance before grade 9 as well as below the statewide level of expected performance on the 9th grade test. The fact that a student falls below the expectancy level does not necessarily signal that the pupil needs remediation, but it does indicate that a diagnosis is needed.

When a diagnosis establishes the need for remediation, the instructional program provided depends not only on the instructional needs but also on the ability and background of the learner. The pupil may be performing markedly below individual potential. In this instance, the remedial program will be focused on helping that pupil to perform at potential—whether near, at, or above grade level. Once the level at which this pupil operates successfully is identified and the instructional needs are determined, the pupil usually can maintain relatively fast-paced growth towards the goal, if instruction is carefully sequenced.

Other pupils may have limited (1) intelligence, (2) English language proficiency, or (3) exposure to that body of experiences expected of all pupils by the school curriculum. Pupils also may have some social or emotional problem or physical impairment that interferes with or limits performance at expected levels. These pupils should be offered programs to meet their individual needs.

Pupils with limited intelligence need a program whose proficiency goal matches their intellectual ability, that provides ample reinforcement, and that allows application to real-life situations. Pupils with limited English proficiency need a program that stresses oral/aural proficiency in English and provides missing experiences expected of all pupils by the school curriculum. Other pupils lacking experiences presumed by the school curriculum also may need a program that provides those experiences in order for them to attain proficiency in standard English. Those with social and emotional problems or physical impairments need a program that capitalizes on their strengths and attempts to compensate for their

weaknesses and is geared to their particular instructional needs.

The language arts committee should consider the results of the testing under this law when developing the curriculum. Suggestions for how to provide remediation for students who need it and how to provide other types of programs for those who need to compensate for their deficiencies should be included in the guide.

Longitudinal records of progress: Language arts lends itself particularly well to the maintenance of ongoing records for regular evaluation. Some progress records that might be useful are:

- a folder of written compositions by each pupil to allow comparison and opportunities to see demonstrated growth;
- a tape of a student's speech made at regular intervals in order to compare segments to verify improvement;
- an annotated record of books that have been read independently in order to evaluate breadth of reading and progress;
- a set of handwriting samples collected at regular intervals to be checked for improvement.

The committee may wish to suggest these and others to teachers as part of the curriculum guide. Standardized test scores also provide a longitudinal measure of certain aspects of pupil progress in language arts.

Observation records: Perhaps some of the best assessment of language arts progress can be made through observation and the collection of evidence of language use. Teachers may choose a variety of ways to observe how students are using language: videotapes of classes, audiocassette records, observation scales or others. Teachers might make frequency counts of how often students elect to write their thoughts rather than choose another method of expression. Or, teachers might seek evidence that students are using the dictionary more often as a result of a greater degree of skill in its use.

The best assessment program that can be built into the language arts guide is one that uses many different indicators of pupil success. The committee must select a balance of teacher-made and commercially prepared materials, of norm-referenced and criterion-referenced tests, of longitudinal records and observational information. Only with a broad evaluation base can a fair assessment be made.

Evaluating programs

Evaluation of individual pupil progress is only one aspect of the evaluation process. The language arts committee also must provide for evaluation of the program itself. Continuous monitoring of the program after it is implemented will provide the basis for the feedback that leads to needed revision.

One way to measure program success is to use the broad program goals and objectives. The language arts curriculum developers should decide what indica-

tors they will accept as measures of success for each of these. It is not wise to rely on a single indicator for any objective or goal. Standardized tests, teacher observations, student panel and group discussions, student feedback, student improvisations, evidence of application to other subject areas, administrative surveys and other measures can be used.

An example of how a program evaluation procedure might look in a guide is shown below. This is taken from the West Hartford, Connecticut, English Language Arts Program and shows the success indicators for two of the subgoals.

Subgoal	Success Indicator	Target
Students will develop an ability to write clearly and concisely.	writing folders, writing samples, student/teacher observations, contracts, independent study	all students
Students will become critical receivers of mass media.	student feedback, projects, polls and surveys, parent feedback	all students

The committee should establish ways to receive feedback so that it can adjust the program accordingly. No matter how good a program seems in the developmental stages, there are always problems in implementation that need correction. This is part of the continuous curriculum development cycle.

Summary

The language arts consists of a cluster of interrelated concepts, skills and attitudes dealing with oral, written and nonverbal language. According to past experience and present stage of development, pupils vary in maturity of concept development, in proficiency of skills, and in development of attitudes. The goal of language arts curriculum writers is to design a program that promotes the development of mature concepts, proficiency in skills and appropriate attitudes about oral and written language. The program may isolate for a brief period one aspect of learning, such as reading for main idea, capitalization, or imagery. Its overriding basic principle, however, is student development in the integrated arts and skills of language. Accordingly, the language arts curriculum committee proceeds through the steps of the curriculum development process in order to select and plan procedures for achieving these goals. The evaluation of pupil progress by procedures that involve both teachers and students is essential to the continuous nature of that process. The monitoring of program success is also important.

The general facets of the curriculum development process have been addressed in this chapter. The next eight chapters proceed to the specifics of the content and skills of the language arts. These chapters explore the ways in which each of the areas can be developed as instructional sequences. The final chapter deals with evaluation of the guide and its implementation.

Part II

Content

2 Language

Part II (Chapters 2, 3 and 4) explores how language, composition and literature are developed as part of a language arts guide. Part III covers the skills related to language arts.

Whether the school program deals with the content areas of language, composition and literature or the tool areas of listening, speaking, reading and writing, language is central. The all-embracing nature of language, however, is not what teachers usually mean when discussing school language arts programs. When referring to "language," most curriculum guides include the study of grammar and usage. Some add the study of language history and systems, while a few include the study of style. Language study should give some attention to all of the above topics.

Current knowledge about language learning

Learning language, like all other learning, is a search for meaning. The search is natural and innate, rather than taught, although teaching can enhance the effectiveness of the search. Each person brings his or her own meaning, colored by past experiences and cultural background, to each new language situation. (For a discussion of the importance of a knowledge of culture and customs to the understanding of language, see *A Guide to Curriculum Development in Foreign Languages.)*

The meaning each person develops also is affected by what that person anticipates. It is influenced also by the words of the sentence, the language (phonic or grapho/phonic) cues. Sometimes, visual and other sensory cues become part of the context of the language situation. If a sentence appears beneath a picture or if an actor whispers it ominously, quite different interpretations can result.

Each person uses past experience, expectations, language cues and sometimes visual or other sensory cues in order to make sense out of the language situation. This sense of what otherwise would be nonsense is its meaning.

Three natural strategies are used to learn language. Each individual:

- uses own past experiences and context of the language situation to predict what the meaning will be, asking a question or questions that the situation will answer;
- samples the language situation, using as many cues as necessary to gain meaning;
- uses the context to confirm correctness of prediction, or, if incorrect, returns to the situation and extends sampling.

Thus, language has meaning to the extent that it answers the questions each person poses.

There are a limited number of alternatives for prediction in each new language situation. The limits are determined by the context of the situation and the individual's experience. For example, a sentence that begins "We are at an exciting juncture of public . . ." has only a limited number of reasonable endings. Everyone predicts the possible outcome of each situation within the limited alternatives.

Each person samples the situation to discover whether it conforms to, amplifies or modifies any of the rules or generalizations that are known. Word form and position (syntactic) cues and word meaning (semantic) cues are part of the sampling process.

Finally, an individual confirms or corrects the meaning derived from the sampling by continued participation. If the context proves prediction and sampling correct, the person can gain meaning from the situation. If not, then further sampling is necessary, either by asking a question in a listening situation or by rereading a written statement.

Meaning cannot be obtained if the language is nonsense. Even though the language may not be nonsense, it may appear to be nonsense because the reader does not have the background to understand it. Look at these three examples.

- The glurk rumbolled his ruzwha. (Syntactically correct, but meaningless.)
- Hiểu không? (Vietnamese for "Do you understand?")
- The researcher investigated the effects of response vocalization and interference with memory in college subjects. (Syntactically and semantically correct English, but specialized language of the reading specialist.)

It is evident that without experience, either in a foreign language or in a specialized vocabulary, sentences may appear meaningless nonsense even when they are not.

Individuals do not derive meaning if they lack confidence in their abilities to do so, or if they attend too carefully to the cues in the situation, or focus too much on how it is presented. Nor can people derive meaning from language if they have no desire to do so.

Success in getting meaning is dependent on four factors:

- background experience preparing one to find meaning;
- confidence in one's ability to derive meaning;
- focus on the meaning primarily and not its cues, and
- desire to understand and obtain meaning from the situation.

Without these requisites, successful language experiences are unlikely.

Basic considerations

Before the language study component of a curriculum can be written, there must be consideration of its elements. The major categories are:

grammar	semantics
language history and systems	usage

These elements probably should be found to a greater or lesser degree in every district's curriculum and at every level of instruction.

Grammar has been part of the language program for many years. This term often is used broadly to mean language correctness. In this guide, grammar refers to any system that describes words, their inflections, their function and their relations within a sentence. Today, at least three major schools of thought about grammar may be identified: traditional, structural and generative transformational. Each of these approaches has contributions to make to the program. In developing a language curriculum, the committee probably will select elements from all three as part of its instructional design.

Traditional grammar lists rules for the ways in which language should be used. It is based on written Latin, which is an inflected language, rather than on English, which is a word-order language, and therefore, it does not always describe English accurately. Also, the study of traditional grammar alone may place undue emphasis on single words rather than on larger units of meaning conveyed through phrases and clauses. Much of traditional grammar, however, remains usable for contemporary language classes.

Structural grammar is quite different. It originated in the work of Fries. It is an attempt to describe more accurately how the English language functions. It stresses the importance of word order, the inflection of word forms and the characteristics of spoken English. It classifies all English words into two groups: those which bear meaning (form or open class words) and those which connect and show relationships (structure or closed class words). The large first group includes the nouns, verbs, adjectives and adverbs. The connectors are identified in a variety of ways. English sentence structure is shown to have basic patterns. These patterns are varied by modifying, compounding and subordinating.

Generative transformational grammar carries this work further. Noam Chomsky and others have tried to determine the rules for English sentence structure and to organize them into a language system. Kernel sentences form the

basis of this system. These are not unlike the sentence patterns of structural grammar. They are changed by transforms. Again, modification and combination lead to great structural complexity.

Using the elements from these three views of grammar, curriculum planners may wish to stress the following points in their programs:

- how English works in order to convey meaning;
- how the study of basic sentence patterns can clarify the relationship of subject and predicate;
- how the use of the major word classes and connectors can clarify sentence patterns, and
- how modification, compounding and subordination can be used to vary sentence structure.

Practice in these four areas can improve comprehension of grammar at every level and provide variety for students of all abilities.

Three other areas need to be considered: phonology, morphology and syntax. Phonology, the study of the sounds of English, is concerned primarily with spoken English. Morphology is the study of word form changes and the meanings resulting from those changes. Finally, syntax is the study of word order and the relationships between word order and meaning. The study of all of these elements is important for any grammar program.

Usage is one of the major problems confronting language curriculum developers. It is the teaching of the appropriate choice of words, phrases and idioms. First, however, there must be agreement on these choices. Usage depends on society, and as society changes, the rules often do. One example is the former rule against ending sentences with a preposition, a habit perfectly respectable if natural rhythm and idiom place it there. The endless debate over usage challenges curriculum developers to select what is appropriate for the immediate future.

Semantics is the study of how language is used in every day conversation and in print. It includes the study of the importance of context and its influence on meaning; an examination of the degree of abstraction represented by the words; exploration of the concepts of connotation and denotation and their implications; the development of skill in making judgments about language and language-related information; and understanding of the process of making inferences. Also, semantics includes exploration of the history of the English language. Students can examine word derivations or explore the sources of the complex structure of English. Studying the history of their language can help students understand the reasons for some of the grammar rules, the sentence patterns and the word meanings. It also provides the opportunity to examine the role of dialects in English. For example, if many of the students speak a dialect different from other students, that dialect could be a topic for study and discussion. The origins of Black English could be an interesting and illuminating case study for classes. Or, if there are native speakers of languages other than English in the classroom, then a study of the influence of their native language on English would be a worthwhile activity.

Student development

The language behaviors exhibited by students are keys to their level of development. Careful observation is important, particularly of children from groups who speak a different language or a special American dialect.

Primary grade children usually enjoy language. In school they have fun with its sounds and play with its words. Often their spoken prose is quite musical.

Some primary children, however, have problems. They may hear for the first time a language which is different from that spoken at home. Perhaps they have never experienced speaking-listening situations involving many other children. Children from environments which do not encourage conversation may find language patterns difficult to acquire.

In a good school environment, the language behavior of most children thrives. They enjoy their new opportunities for expression. They perfect their language behaviors through activities that stimulate meaningful communication. Even children who enter with limited or different preschool experience find success. If the school atmosphere treats the conventions of language as a social phenomenon, then children confronting new speaking patterns gain experience in another dialect of English or a foreign language. They do not feel, however, that they must be silent or ashamed.

Intermediate grade pupils continue to enjoy language and behave positively toward spoken patterns even though these patterns differ from their own. The students use language in a variety of ways: recitation, small-group planning, personal conversation, reports, class discussion. They become increasingly proficient in using the school language patterns.

As pupils move from kindergarten through grade 12, they become aware of certain basic understandings that influence their attitudes towards language. During the primary grades, these understandings are revealed through unconscious behavior. In the intermediate and junior high school years, as students attempt to look at language objectively, they become conscious of what language is and what it can do. In the final high school years, many students should be able to use these understandings to serve their own ends.

In preparing the language arts guide, the curriculum planners should consider these questions:

- What evidence is there that students enjoy language and opportunities for its use?
- How do students react towards language patterns different from their own? For how many students is the school language pattern different from their own?
- To what extent are pupils with different language patterns becoming increasingly proficient in the school language pattern?
- What deviations from the norm occur in pupils' speech at different grade levels? Do these deviations form a pattern?

The answers can suggest ways in which the language program should respond to these needs.

Purposes for language study

After examination of the current curriculum and the nature of the student body, the committee should establish purposes for studying language. These should include both utilitarian and aesthetic purposes and will help identify areas of emphasis for language study.

If the committee decides that the purpose of language instruction is mainly utilitarian then the curriculum will stress skills. If aesthetic purposes are important, then the program will emphasize the power, beauty, and role of language in literary works. Although either purpose may be stressed in a curriculum, it is suggested that both be included.

Instructional organization

Once purposes for studying language have been established, organizational questions need to be answered. The following are useful ones to consider:

- Should the formal language study program begin in the intermediate grades?
- Is it necessary to condition primary grade children to school language patterns? Does such conditioning stifle a child's natural creativity?
- Should the earliest grades, K–3, concentrate mainly on providing stimulating and meaningful speaking-listening activities for children?
- Do natural activities in using language and expression help children use their language effectively even if little effort is made to stress correctness?
- Will a permissive attitude towards substandard usage fix habits difficult to break later on?

The committee's response to these questions will shape the primary grade language arts program.

Whereas primary grade instruction is usually informal, formal language study generally begins in grade three or four. Guide planners confront a new series of questions which will identify the sources to be used in organizing the program of formal language instruction.

- Will the program be built around texts and other published materials?
- Will it be organized around materials teachers have developed after studying linguistic findings?
- Will it be organized around pupils' levels of growth and language attainment?
- Will it be organized around pupils' speaking and writing errors?
- Will it be built around key language concepts that will recur and be gradually refined as the pupil reaches successive levels of school?

Perhaps guide planners will decide one of these methods of organization is best. More likely, they will select a combination of methods for organizing their language study program.

Once the basic pattern has been established, there are other questions to be answered. These relate both to the scope of the guide itself and its adaptability. The committee should decide:

- the amount of freedom each teacher will have to adapt the guide to meet the needs of a particular class;
- whether the guide will specify different programs and levels of instruction for different levels of pupil ability and interest;
- the ways in which individual differences will be handled and whether the guide will have a comprehensive language study program for each grade level or whether only certain aspects of language study will be the focus at certain grade levels.

The committee's decisions will provide a more definitive view of what the organizational pattern of the guide will be.

Methods

Language behavior is established when children are very young. They are introduced to language patterns by people from whom they learn to talk: parents, brothers, sisters and others living in their homes. During childhood, patterns are reinforced and modified by friends and other people children meet outside the home. By the early school years, basic language patterns usually are well established. During early childhood, children learn or are conditioned to use language in nearly every basic way.

Preschool children continue to learn from imitating those around them but the emphasis changes when they enter school. Language, for the first time, becomes a conscious concern. School programs try to help students understand and achieve mastery over the use of language. The ways in which this is accomplished constitute the instructional methodology.

The language arts curriculum developers must consider what methods are appropriate at what levels. Some questions which might help them determine methodology are:

- How important are precise terminology and identification? Does their importance vary at different levels? Does it vary for different types of pupils?
- Will the guide recommend inductive or deductive instruction or both? If both, which will be emphasized? Will it vary from grade level to grade level and from type of pupil to type of pupil? Which strategy will be best for which concepts, skills or attitudes?
- To what extent and concerning what concepts of language study will the guide expect pupils to verbalize? Which pupils and at which grade levels?
- Will conditioning (repetitive practice in appropriate response) be a recommended method for certain aspects of language study? For what aspects

and for which pupils will conditioning be recommended?
- Will sentence building, sentence combining or sentence expansion be stressed? Some combination of these? At which grade levels?
- What organizational patterns for instruction will be used: large group, small group, independent study? Some combination of these? At which grade levels? For which pupils?

The committee's responses will assist in planning a language curriculum that incorporates methodology appropriate for the purposes of the program and for the needs of the local district.

As part of its consideration of language study methodology, some committees may examine the uses of technology. These include the use of computer programs to provide syntax or usage review; of films or filmstrips to demonstrate certain aspects of language and its development, or of cassette recorders for students to practice their language or respond to dictation. Much depends on what is available in the local district.

Vocabulary development

The development of vocabulary pervades the language arts curriculum. In this guide, it has been included in the language study section, but it is equally important in listening, writing, oral communication and reading skill development, as well as in the study of literature and composition. Building student vocabulary is an integral part of language arts lessons.

The main thrust of a vocabulary development program is the provision of experiences that stimulate understanding and accumulation of new words. In primary grades, these experiences are encouraged by field trips, classroom visual aids, the teacher's reading to the pupils, the teacher's direct explanation of new words and wide personal reading by each pupil. These approaches are particularly necessary in primary grades because instructional materials at this level offer limited opportunities for pupils to meet new words. In later grades, discovering meanings of new words stresses three basic methods:

- deriving meaning from the context in which a word is used;
- deriving meaning from an understanding of familiar word elements (roots, affixes), and
- finding meaning through effective use of the dictionary.

These three methods of attack on the meaning of unfamiliar words along with a continuing program that fosters wide personal reading by each pupil must be taught. As they are constantly reinforced at succeeding grade levels, the materials and the variety of situations in which the materials are used become more sophisticated.

A fourth method can be used particularly with older pupils. This is the study of the origins, growth, development and changes in word meanings. The study of semantics can motivate some students to develop curiosity about word meanings and understanding of new words.

The committee developing the language arts guide should consider the following questions about vocabulary development:

- What suggestions will the guide give for determining the vocabulary needs of pupils K–12?
- What vocabulary development experiences appropriate for different grade levels will the guide suggest?
- At what grade levels will certain basic vocabulary-building techniques be introduced? Emphasized? Reviewed?
- What methods and materials appropriate to succeeding grade levels will the guide recommend?
- How will pupils' vocabulary growth be evaluated?
- How will vocabulary development be handled in the guide—as a separate section, as part of another section, or as some combination of these?

The responses will determine how this important topic will be handled.

Program goals

Each committee must determine the goals of its language study program. The committee may establish its own broad goals or use sources to assist in their selection. Two goals probably are basic to any program: to stimulate pupils' joy in using language and to increase pupils' control in using language. These, however, are just a beginning.

The English Language Framework for the California Public Schools[1] (1976) suggests a number of program goals. Among them are these:

- to be aware of and use the conventions of writing and speaking appropriate to the audience and purpose;
- to recognize the power and importance of order in spoken and written language.

An important and comprehensive project in establishing pupil goals and objectives was completed by the Tri-County Goal Development Project of Clackamas, Multnomah and Washington Counties in Oregon. Its language arts guide lists several basic goals. Some of these are particularly relevant for language study.

- The student uses language effectively in interaction with others, gaining and improving skills in group communication processes.
- The student recognizes that ideas are expressed in many ways: in varieties of dialects, of verbal modes, of styles and usage levels, of associations and points of view.
- The student knows that language adapts to the needs of people through time.
- The student knows that his/her experience in the world is given meaning and shape by her/his language.

The committee members could list some generalizations and attitudes about language and decide which of these would be broad goals for students. Some

examples are:

- Language changes from century to century, from place to place, and from situation to situation.
- A word is a symbol, not a thing.
- Wise language use is an asset.
- Language shapes thinking.
- "Correct" means "appropriate" language.
- "Appropriate" language is just that, neither "good" nor "bad."
- We bring meaning to language we encounter.
- The context in which language occurs affects the meaning it conveys.

In developing program goals for language study, the committee should consider what language behavior it wishes to encourage, what concepts and understandings it wishes to be taught, and what attitudes it wishes to promote by the language curriculum. The decisions which are made will guide not only the construction of broad program goals but also the writing of specific program objectives.

Program objectives

From the broad goals, the curriculum developers must write specific program objectives to implement these goals. These will guide teachers in structuring language instruction for appropriate purposes. As objectives are written, two aspects of the student population must be kept in mind: the present attainments and needs of pupil groups at each grade level, and the differences that exist among pupils at the same grade level and among the various needs of each pupil at any level. This information will dictate how objectives are written to reflect local needs.

The objectives for the program of language study can vary in specificity. For a complete discussion of objective writing, refer to the companion document, *A Guide to Curriculum Development: Purposes, Practices and Procedures.*

The guide of the Tri-County Project in Oregon is an excellent resource for objectives for language study. It includes specific objectives under these headings:

words and symbols	history of language
phonology	lexicography
morphology	grammar
dialects (including usage)	

The objectives are classified according to grade levels and to the knowledge or process employed. This volume can save a committee hours of valuable time which they might otherwise spend reinventing the wheel.

Some sample objectives are given below.

- The student knows that a noun can function as a subject of a verb, object of a verb, indirect object, object of a preposition, etc. (intermediate, junior high, senior high—Traditional Grammar)

- The student knows that determiners precede nouns. (junior high, senior high—Structural Grammar)
- The student knows that the phrase structure rules for the noun phrase describe the grammatical order of the various parts of the phrase. (junior high, senior high—Transformational Grammar)
- The student is able to recognize the possessive singular and plural forms of nouns in sentences. (primary, intermediate, junior high, senior high—Morphology)

The entire list of language objectives covers more than 60 pages.

When a set of language program objectives has been developed, the committee should organize them according to the appropriate instructional levels. Suggestions for handling individual differences and methods of evaluation should be included at each grade level. Alternatives should be noted so that the language learning objectives can be matched with the students' learning styles.

Summary

The language component is basic to all other components of the language arts curriculum. The committee must identify the interests and abilities of the district's students as well as program goals and objectives, and then select appropriate materials, methods and organizational patterns. During these processes, the committee should pay particular attention to materials, methods and organizational patterns that promote learning experiences which integrate several of the language arts skills with its content.

3 Composition

While many people restrict composition to writing, it includes all attempts to express thoughts and relate experiences orally as well as in writing. One reason for stressing oral composing is that in their future students are going to communicate by a number of instruments other than the pen or typewriter. They are going to have to learn to compose orally for tape and video disc, and they are going to work with word processors and computers to a much greater extent than today's adults have done.

At the heart of the composing process is the selection, arrangement, formation and expression of ideas with a specific purpose in mind. The thinking and organizing that precedes expression are as important as the expression itself. Examination, development, refinement and expansion of ideas provide the lifeblood for both oral and written composition. Some modern linguists view written composition as simply the written form of oral composition.

The language arts curriculum developers must address this area. Stimulation of the urge to speak and to write is important whatever the pupils' ages. A wise selection of topics and situations for oral and written communication serving real purposes and suited to the pupils' stages of development must be provided at all levels. Practical oral and written communication learning experiences doubtless will be required of all pupils. The choice of subject and the maturity of treatment will be adjusted to both the age and the talent of individual students.

The following sections of Chapter 3 deal with the composing process which depends on both speaking and writing. The mechanics of speaking and writing will be discussed in Chapters 6 and 9.

Current knowledge about composition learning

Committees should consider carefully the relative emphasis on different types of writing and speaking for different groups of pupils. The curriculum writers should explore contemporary thinking about how composition learning should take place and how it should be adapted to the needs of special students. Current publications of the National Council of Teachers of English are good sources of information (see Appendix D).

Today the composing process is fundamental to the language arts curriculum. It goes far beyond the simple mechanics of speaking or writing correct English. Stress is placed on working with students to provide many experiences in oral and written composition. Research has shown that the preparatory experiences, such as group discussion or reading about an assigned composition topic, are the most important ones for learning the composing process. The emphasis must fall on helping students develop self-confidence in their ability to communicate through oral and written language.

Basic considerations

There are certain fundamentals that should be part of every curriculum guide's composition component. The committee should plan how the program will help students to

- communicate with various types of people;
- have something to say;
- give shape to their ideas;
- develop a way that is their own for communicating their ideas, and
- gain awareness of their own strengths and weaknesses in composing.

In other words, the curriculum must pay attention to voice, audience, content, form, style and self-evaluation. In each instance, the program should explore both oral and written ways to practice these aspects of composition. Oral and written communication skills, discussed in Chapters 6 and 9, are the tools that will allow students to compose freely in classroom situations today and in lifelong situations in the future.

Voice. In composing, the students are expressing themselves. If they come from rich language experiences outside of school, they will be able to express themselves better. Often, however, the school must provide the experiences that will help students understand the richness of the spoken and written word. Students need to explore how spoken language changes as oral and physical expression changes. They need to understand the distinctions between personal and impersonal writing. They need to explore how to communicate truthfully who they are and what they mean.

Audience. Students may arrive in school with a sense that they talk differently to their friends or brothers and sisters than to their parents or other adults. This is a sense of audience. Through school experiences, pupils can learn first to adjust what they compose orally in accord with their audience. Then, they can learn how to adjust their written communication as well. For instance, they can write in their journals. They can write personal letters to others. At the final levels of school, they can address broader or narrower audiences, depending on their speaking or writing purpose. Teachers should not be the sole audience.

Content. The school setting presents opportunities to broaden students' experiences. Their perceptions can be sharpened so that they develop real awareness of the world around them. They can draw on their new experiences for the content of their oral and written communication.

There needs to be time for students to discuss their ideas and experiences. This is a pre-composing or pre-writing/speaking time. It is an essential first step in the communication process. There needs to be time to think about what has been experienced and what it means, whether the experience is a visual happening, participation in an event or reading of a novel. Without some pre-writing/speaking experiences, students may have little to draw on for content in the composing process.

Form. Oral and written composition has structure, but the structure must not be too narrowly defined or it will stifle the composing process. Students, particularly those at early levels of school, need less emphasis on form and more on articulating their ideas and experiences. As they become progressively skilled, they can use form, learning many different ways to structure composition. Models can be drawn from films and television as well as from more traditional sources.

Exposition should not be the only form that is taught. Poetry, drama, correspondence, film or television scripts and other materials should be part of the program. Many of these forms are interrelated. Narration and description form parts of short stories, drama, poetry and expository essays, but they also can be studied independently. The interdependence between literature that students read and the composing process cannot be overstressed. Literature is both a

source of experience and a model of written composition. It helps students understand what decisions they must make to communicate their ideas in the best possible form as they progress from pre-writing to the writing phase.

Style. A sense of style may be one of the last areas developed in young writers. First, pupils need to explore how oral and written language sounds. Then, they need to see how its rhythms differ from speaker to speaker and from writer to writer. Finally, they can explore how their own personal oral and written communication has a sound of its own. Practice in changing sentences to suit different purposes is one way to develop style. Students who are especially sensitive to language will develop a sense of style earlier than students who are not.

Self-evaluation. Students must learn to evaluate their own efforts in the composing process. They should begin, even at a young age, to revise what they speak and write in order to be better understood. They should evaluate themselves as composers, particularly in terms of whether or not their ideas are communicated effectively. They may work with other students in evaluating composition in order to sharpen their own skills at rewriting. They may work individually with the teacher, seeking ways to improve. As pupils become more adept at self-evaluation, they will take pride in what they have composed and develop mastery over the three-step process of prewriting, writing and rewriting.

Student development

As a first step in developing a composition curriculum, the committee should evaluate local student development. Assessing students' abilities in composition is not as easily accomplished as gathering data about their ability in using the conventions of speaking and writing (see Chapters 6 and 9). Use of student papers, tapes of conversations and observation of pupils' interaction in a variety of situations can provide much information. The time spent in studying the current status of students' composing processes pays dividends in suggestions for building a sound composition program.

The following steps are suggested in assessing composition development.

- Select a small but representative group of students from all **grade** levels, all **ability** levels, all **socioeconomic** levels, and all **ethnic** backgrounds.
- From each individual in the group collect samples of an oral tape, an expository composition, and an imaginative composition.
- Evaluate the samples using these questions:

  What subjects are selected most frequently for speaking and for writing? Can they be classified? Are they viewed as worthwhile topics by the students? Do the students have the ability to handle them?

  How do the students organize their thoughts in speaking and in writing?

  What qualities reveal growth and what qualities reveal deficiencies in composing ability?

How are each of five aspects—voice, audience, content, form, and style—represented in the sampled work?

As a result of this assessment, the committee will have information for planning curriculum that meets specific district needs.

Although there is substantial research on the development of student composing abilities, each curriculum committee must base its language arts guide on the specific stages of development found in the local district. A careful assessment will demonstrate both the strengths and weaknesses of the present composition program. The curriculum planners can then capitalize on this information.

The guide should pay particular attention to students who need special help in composition. Students who have learned English as a second language, students from homes with few language resources, students with learning handicaps, students who are verbally talented, students who are intellectually handicapped—all must be addressed in the language arts curriculum guide for the '80s.

Purposes for composition study

The language arts guide should explain why composition is included in the program. At various times, students will compose oral and written communications for a variety of reasons:

to share experiences	to describe a happening
to summarize learning	to critique literary works
to defend an idea	to report an event

Students also should be encouraged to establish their own purposes for composing.

Instructional organization

The language arts guide should help teachers organize instruction by structuring the class and by developing instructional sequences. Both of these are important for composition units.

There are three major classroom models that have relevance for composition instruction: class as a whole, small group or pair, and independent study. The class can meet as a whole in order to share common experiences such as viewing a film, listening to a tape, participating in a discussion or listening to a speaker. The class can work in small groups or in pairs in order to plan their compositions, to share ideas, to critique what has been written or to organize oral or written presentations. Finally, students can work independently to write a letter, prepare a speech or make a report. Each of these models has a place in the composition curriculum.

The curriculum will need organization. One way to establish balance within the composition component is to answer these questions, using the responses to plan the guide.

- How much writing should be required?
- What proportion of composition assigned should be practical writing? What proportion should be imaginative writing?
- What proportion should be personal and informal oral communication?
- What proportion should be formal oral communication?
- How much oral and written communication should be related to pupils' work in literature, language, other subjects or activities, personal interests or school affairs?
- To what extent should rapid writing, such as that required in writing hurried personal notes or in writing examinations, be stressed?
- To what extent and at what grade levels should impromptu speaking to an audience be stressed?
- To what extent should various forms of writing such as personal essay, exposition, letter writing or note-taking be stressed? For which pupils will each be emphasized?
- To what extent will the various forms of oral communication such as greeting, narration or debate be emphasized? For which pupils will each be emphasized?

The responses will be influenced by local factors such as teacher load, availability of equipment and resources.

Methods

There are many different methods available to the classroom composition teacher. The responsibility of the curriculum development committee is to suggest methodologies which are suitable for various aspects of the composing process.

An excellent discussion of methods for teaching composition is found in the *English Language Framework for California Schools* (1976). It has suggestions for each of the major aspects of the composing process. For example, this section illustrates activities to help in developing a sense of the writer's audience.[2]

Activity	Purpose
Writing logs, diaries or journals	Determining the self as audience
Composing letters, stories, directions and explanations	Identifying fellow students as audience
Formulating formal essays and short stories	Writing for distant or pretended audiences

Another detailed source of activities is *English Language Arts in Wisconsin*.[3] It gives many examples of how oral and written communication can be taught at specific grade levels.

The curriculum developers should not overlook the use of technology in teaching the composing process. There are films, filmstrips, tapes and other devices available that can be used to start composition ideas, provide common experiences and assist students in refining the composing process. Also, the use of emerging technology such as computer programs for developing ability in precise word choice can benefit student compositions. As curriculum developers seek the best methods for students with special needs, they should be concerned particularly with how technology can assist in instruction. A cassette tape, for example, can be used with children with visual or reading problems. Films or recordings can enrich students' backgrounds. Connecticut Public Television (CPTV) regularly broadcasts programs designed to stimulate learning of basic skills and to foster a love of books which could provide the stimulus for composition exercises.

In some districts, a language laboratory or center is available. Special resources and personnel can assist students in becoming better oral and written communicators. The guide should reflect this resource, if available.

Program goals

The composition component of the language arts guide should specify broad program goals. Each committee should determine that these are consistent with the overall district philosophy and goals. The planners can draw on many sources to develop broad goals.

Program goals can be quite simple. Some committees may find these three sufficient for their needs.

- The composition program will stimulate and sustain pupils' desire to express themselves in oral and in written communication.
- The composition program will help pupils write and speak clearly, thoughtfully and responsibly.
- The composition program will give pupils practice in oral and written communication for a variety of purposes in a variety of forms for a variety of audiences.

The *English Language Framework for California Public Schools* includes a more detailed set of student goals. Some of those relevant to the composition component of the curriculum are:

- speaking effectively in a variety of personal, social and political situations;
- writing for practical, creative and aesthetic purposes with clarity and precision, and
- using and responding to media of communication.

There are other sources available to the committee that does not wish to devise its own program goals. The Tri-County Goal Development Project is one of these. Others can be found in the regional educational service centers (see Appendix I).

Program objectives

The objectives of the composition program need to be specified in order to carry out the broad goals. The general guide to curriculum development that is a part of this series explains in detail how to make objectives more specific. The committee must decide how objectives will be stated, either in terms of specific pupil behaviors that are easily measurable or in broader terms that are more open to teacher interpretation.

Sometimes program objectives are specified in general terms. Then, each teacher is responsible for implementing them in ways that meet the needs of the particular students being taught. Some examples of this type of objective follow.

Students will increase their ability to:

- establish a controlling idea;
- establish a controlling purpose;
- define ideas clearly and develop them fully;
- generate independent thinking;
- stay on the topic;
- include enough specific information;
- choose precise words;
- present ideas in an organized fashion;
- establish a predetermined tone, mood, impression;
- communicate in a manner appropriate to audience and purpose;
- examine planned discourse objectively from an audience point of view;
- revise communications based on audience feedback;
- communicate for a variety of purposes;
- communicate in a variety of modes;
- establish an honest, distinctive and natural style of oral and written communication, and
- express ideas and feelings with syntactic maturity.

These are program objectives but they would need to be defined for successive levels of school in order to facilitate attainment. See Appendix E for a sample outline in which the objectives are defined by grades.

The Tri-County Goal Development Project takes a different approach. Its guide has extensive sections on both speaking and writing. It incorporates both the skills and the composing process. Objectives for writing are included under 11 headings: purpose; processes and techniques; invention—choosing topics and generating ideas; methods of development; controlling structure; organization—form and structure; revision—evaluation and editing; use and choice; forms of written communication; rhetorical forms, and other forms.

Each heading has a number of objectives which can be used as a source by a curriculum committee. An example from the guide's first heading, entitled "purpose," follows.

- The student knows the location and use of print and nonprint materials related to purpose of writing (primary, intermediate, junior high, senior high)
- The student knows that the basic and broadest purpose of writing is to "win over" the reader to the writer's point of view. (junior high, senior high)
- The student knows that there are various purposes for writing including: (1) to inform, (2) to explain, (3) to entertain, (4) to persuade. (junior high, senior high)
- The student knows that writing can help a writer clarify feelings and ideas even though there may be no intended audience for the writing. (junior high, senior high)
- The student knows that in writing a variety of relationships exist between the author, the content, and the reader, and that these relationships shape and are shaped by language, convention, and devices the author employs. (senior high)
- The student knows that the choices the writer makes are contingent upon her/his perception of his/her purpose and audience. (junior high, senior high)
- The student is able to choose language that is appropriate for the purpose and audience for which he or she is writing. (junior high, senior high)
- The student knows factors to consider in identifying audience (e.g., biases, demographic description, possibility of offense). (senior high)
- The student knows factors to consider in identifying her/his intention toward the audience. (junior high, senior high)
- The student knows that special demands are made upon the relationships between writer and audience in discussions of experiences which are essentially nonverbal (e.g., art forms such as music or design). (senior high)[4]

Sections like this are available for each of the 11 topics in the guide.

Assessment of student competencies

One of the major problems in composition is the evaluation of student competencies. There are three types of assessment to perform: diagnostic, formative and summative. Each has its place and its problems.

Diagnostic evaluation examines student performance in composition prior to commencing instruction. This helps the teacher develop individual lessons to meet student needs. The curriculum committee should provide or describe instruments to help teachers diagnose student competencies. The committee could provide specific models as standards for both oral and written composition at each grade level. They could provide checklists of aspects of oral and written communication to be demonstrated at each grade level. All teachers will need to collect student samples and decide how well these demonstrate attainment of previous objectives and preparation for present ones. Both strengths and weaknesses need to be identified in order to adapt the program to student needs. This protects the extremely proficient student in oral and written communication from wasting a year on unnecessary experiences and at the same time, identifies the student lacking proficiency and needing additional experiences in order to develop competency.

Formative evaluation occurs during the instructional sequence. Oral and written communication assignments should be for specific purposes which are the focus of instruction. These should be evaluated in an organized manner. If form has been stressed, then that should be the focus of the teacher's comments on the assignment. If writing or speaking for a specific audience is important and is the focus of instruction, then it is also the focus of the evaluation process. Specific suggestions should be made to help students improve. No student, however, can be expected to register much positive self-improvement if he or she receives vague comments in the margin without any suggestions. If the committee wishes to suggest specific criteria for evaluation of oral and written communication, this should be done in the guide.

Summative evaluation examines how well students have achieved in terms of the program objectives. This requires observing the student's oral and written communication, checking to see how well it incorporates the facets of the composing process that have been taught. Many different types of evaluation situations should be provided from essay examinations to journals and recordings. Competencies in composition can be assessed only in a highly individualized manner.

Assessment of program

As one way to check the composition component of the guide when it has been written, the committee might examine these standards for teaching and learning in oral and written communication which have been developed by national organizations.

Teaching/Learning—Oral Communication

- The oral communication program is based on current theory and research in speech and language development, psycholinguistics, rhetorical and communication theory, communication disorders, speech science, and related fields of study.
- Oral communication instruction is a clearly identifiable part of the curriculum.
- Oral communication instruction is systematically related to reading and writing instruction and to instruction in the various content areas.
- The relevant academic, personal and social experiences of students provide core subject matter for the oral communication program.
- Oral communication instruction provides a variety of speaking-listening experiences, in order to develop effective communication skills appropriate to a range of
  - —situations, e.g., informal to formal, interpersonal to mass communication;
  - —purposes, e.g., informing, learning, persuading, evaluating messages, facilitating social interaction, sharing feelings, imaginative and creative expression;
  - —audiences, e.g., classmates, teachers, peers, employers, family, community;
  - —communication forms, e.g., conversation, group discussion, interview, drama, debate, public speaking, oral interpretation, and
  - —speaking styles, e.g., impromptu, extemporaneous, and reading from manuscripts.
- The oral communication program provides class time for systematic in-

struction in oral communication skills, e.g., critical listening, selecting, arranging and presenting messages, giving and receiving constructive feedback, nonverbal communication, etc.

- The oral communication program includes development of adequate and appropriate language, articulation, voice, fluency and listening skills necessary for success in educational, career and social situations through regular classroom instruction, cocurricular activities, and speech-language pathology and audiology services.
- Oral communication program instruction encourages and provides appropriate opportunities for the reticent student (e.g., one who is excessively fearful in speaking situations) to participate more effectively in oral communication.[5]

Teaching/Learning—Written Communication

- There is evidence that knowledge of current theory and research in writing has been sought and applied in developing the writing program.
- Writing instruction is a substantial and clearly identified part of an integrated English language arts curriculum.
- Writing is called for in other subjects across the curriculum.
- The subject matter of writing has its richest source in the students' personal, social and academic interests and experiences.
- Students write in many forms, e.g., essays, notes, summaries, poems, letters, stories, reports, scripts, journals.
- Students write for a variety of audiences, e.g., self, classmates, the community, the teacher, in order to learn that approaches vary as audiences vary.
- Students write for a wide range of purposes, e.g., to inform, to persuade, to express the self, to explore, to clarify thinking.
- Class time is devoted to all aspects of the writing process, e.g., generating ideas, drafting, revising, and editing.
- All students receive instruction in both (a) developing and expressing ideas and (b) using the conventions of edited American English.
- Control of the conventions of edited American English—supporting skills such as spelling, handwriting, punctuation, and grammatical usage—is developed primarily during the writing process, secondarily through related exercises.
- Students receive constructive responses—from the teacher and from others—at various stages in the writing process.
- Evaluation of individual writing growth
  - —is based on complete pieces of writing;
  - —reflects informed judgments, first, about clarity and content and then about conventions of spelling, mechanics, and usage;
  - —includes regular responses to individual pieces of student writing as well as periodic assessment measuring growth over a period of time.[6]

There are other standards included in these documents for support services and for program evaluation.

Summary

The composing process is one of the most important areas of the language arts curriculum. It involves both oral and written communication and is concerned

with the communication of ideas to others. The language arts committee should develop a guide that incorporates broad program goals, specific program objectives, suggested organizational patterns, appropriate instructional techniques, and methods of evaluating student competencies and program effectiveness. Throughout, there must be suggestions for ways in which students with special needs will become involved in this process.

Literature 4

Developing a working definition of literature is a necessary first step for the writers of the local guide's literature component. People have different ideas about what literature is. A few include only the classics, those great masterpieces of writing that have withstood the test of time. Some hold that literature is any writing that can be deemed art when judged by the artistic standards of educated adults. Others believe that it is any writing that is internally consistent and logical within the world it creates. Still others believe literature is writing that inspires, thrills, stimulates, saddens or delights.

Perhaps no one of these definitions is entirely adequate. Literature may be all of these things and more—a mirror of life in which the reader can more clearly see both personal existence and the progress of the human race. Literature may be both oral and written. Each group of curriculum writers must define literature for itself.

Great literary stories seldom make a frontal attack on the emotions: they depend on the depth of feeling stimulated by the realities of the situation in which the characters find themselves. Each author presents a personalized interpretation of life in a real or imagined story. Literary values involve style, an appreciation of which develops slowly as children mature. Literary genres differ in their manner of approach to human experience. Distinction of style and of literary form vary with the message the author wishes to convey. A carefully written curriculum will foster gradual growth in appreciation of style and genre and will present aids that increase power to interpret literature.

Current knowledge about literature learning

The study of literature is a unique way to tie the past to the present, blending them together as students seek to find universals in these experiences. Literature provides ways for students to test their values against those expressed by others. It provides opportunities for students to explore the human experience vicariously, broadening their knowledge. Literature study can generate empathy for cultures different from one's own.

The response to literature is an individual one and cannot be expected as a generalized reaction. Therefore, students often will have different perceptions of the same literary works. The study of literature must allow students to explore their own ideas and perceptions without fear of censure.

Literature provides a means for expanding the world of those students with special needs. For example, the world of the physically handicapped can be extended beyond their prescribed boundaries. Different cultures can be made understandable to all pupils in ways that can create empathy within the classroom. The exploration of literature from other cultures in English translation can build cultural bridges to students who speak English as a second language.

The scope of literature study has been broadened to serve many purposes in addition to the study of the literary classics. It can be a model for composition, a springboard for interaction or a pathway to understanding.

Basic considerations

Throughout history humans have expressed themselves through many literary genres such as poetry, drama, fiction and nonfiction. Each has its place in the curriculum and is used in some form even in the earliest grades. The curriculum planners must decide to what extent each genre will be emphasized in the program.

Poetry. Most children listen to poetry when they are very young. Poetry is meant to be heard, for much of its value lies in the use of the sounds and rhythms of language. Poetry is a very special language. It is expressed in many forms such as epigram, limerick, lyric, ballad, romance and epic. The committee must determine to what extent poetry will be included and at what grade levels. The committee also must decide at what age specific poets and kinds of poetry will be introduced to students. Primary grade children can and should experience the pleasurable elements of repeated rhythms and sounds. Pleasurable experience with a variety of poems for all students should take precedence over formalized study of just a few poets.

Drama. Plays provide excellent material through which students can explore how people resolve conflicts, solve moral dilemmas or face personal problems. Drama allows students to empathize with others and to explore values in action. The use of plays (see *A Guide to Curriculum Development in the Arts*) lets students experiment with the gamut of language in many situations. The committee should provide opportunities for students to experience the drama of former and modern times. If possible, opportunities to attend theatrical performances

should be part of the curriculum. Today, there are many groups which perform in the school setting. Younger children who do not have the maturity or abilities to appreciate adult drama should have opportunities for dramatic experiences, both participatory and vicarious. Drama can be treated both as literature and as a lively art. In many high schools, drama workshops stress the art of acting and the basic mechanics of stage craft; they also place major emphasis on self-experience through games and improvisations, developing within the student a greater self-confidence and poise. In effect, they are aiming at developing students' inner resources, stimulating their creative abilities and encouraging growth in imaginative experiences.

Fictional prose. This category includes a variety of materials ranging from short stories to novels. Even young children can be exposed to the best of what has been written for them by having a teacher read Caldecott or Newbury Award books. At any age, the concern with content is as important as a concern for form.

An abundance of materials from which to choose confronts the language arts committee. The basic consideration should be how to get the best match between meaningful works of literature and the interests and needs of the students at each grade level (see Appendix F, Resources for Locating Print and Nonprint Materials). A further consideration is a work's level of reading difficulty. All children can use fairy tales, myths and legends. Older children can use classics, but modern books should not be ignored.

Nonfictional prose. There are many nonfiction formats to which students should be exposed. Younger children usually are interested in personal narratives and biographies. Journals, letters, autobiographies, speeches and documentaries can appeal to older students. Nonfiction works serve as stimulators of the imagination as well as models of what these forms should be.

Students with special needs. The committee members must consider how students who have learning handicaps or those who are academically talented will participate in the literature curriculum. There should be a broad spectrum of books included. Students who have severe reading handicaps may experience the great literary classics by listening to tapes or by watching films or videotapes. Students who are verbally talented need to have early exposure to classical literary works and the challenges that they present. The committee should consider how the curriculum guide will address these needs and those of other students with special needs.

Student development

Pupils at all grade levels should have ample opportunity to know and enjoy well-written literature and to increase their power to respond effectively to it. The curriculum must consider pupil readiness, abilities, knowledge and interests.

If pupils are to experience literature and have it touch them deeply, then it must present comprehensible experiences. Students must be ready for the literature that they read, but this does not limit the choice to materials which deal with experiences that they themselves have had. It does require, however, a

meaningful connection between literature and the pupils' experiences. For example, most children pass readily from the real world to the wondrous realm of the imagination, so that they thoroughly enjoy fairy tales. After they reach 4th or 5th grade, however, they may find this kind of literature less appealing.

The curriculum writers have a responsibility to see that readiness experiences are built into the program's scope and sequence, so that children will receive maximum benefits from the literature chosen. While developing readiness is usually a part of the elementary experience, often curriculum developers omit these preparatory activities at the secondary level where they are no less necessary.

Pupil abilities. If pupils are to read literature successfully, the materials must be within their comprehension. Among the students in any grade, there is a wide range of reading ability and differing backgrounds of experience with which to interpret character and events. Therefore, the reading materials should encompass a wide range of difficulty and social maturity. Selections should be on the student's instructional level, unless a child will be working independently. Further discussion of this topic is found in Chapter 8.

The curriculum developers should consider what specialized abilities are required for interpretation of whatever piece of literature is to be studied. Some are:

feeling rhythm
recognizing clues to character, plot and setting
sensing the author's tone
sensing the interaction of all three
visualizing

Assessment of these student abilities should be included.

Pupil knowledge. The depth of pupils' ability to talk about the attributes of literature will vary at different grade levels. Young children should usually not be expected to verbalize these attributes, and even some less able secondary students may not be able to express them in words. Often students cannot talk about what they have read though they know that literature

is art
is thought-provoking
fosters international understanding
provides social insight
reflects life
reveals man
yields human values

The committee members may add others to this list.

Often, elementary school children are expected only to enjoy literature, but secondary pupils are expected to analyze it. This is unfortunate. Literary analysis should be part of the instructional sequence for all those who are ready for it, including exceptional elementary students, but students, especially those in high school, also need some opportunities to read for sheer enjoyment.

Pupil interests. Literature study often centers around students' interests.

Committees may survey interests as part of the curriculum development process. Based on survey results, novels, poetry, drama or nonfiction can be selected though no one exclusively because all students need a variety of literary experience (see Appendix F). If the committee discovers that 5th graders are particularly interested in stories about animals or about problems with parents, then the materials can reflect these interests. If there is no unanimity expressed, then the curriculum writers can suggest independent study in which students read literature that meets their personal interests.

Purposes for literature study

The committee reviewing and revising the literature component of the curriculum should establish why certain materials or aspects of literary analysis are being studied Each district may have different purposes for incorporating literature into its curriculum. Some possibilities are:

- to gain insight into self and others;
- to provide pleasurable experiences;
- to develop lifelong love of reading;
- to acquaint students with classic works of literature;
- to provide models of composition;
- to introduce the various literary genres, and
- to introduce students to literary criticism.

The choices that the committee makes will give direction to the literature curriculum.

Instructional organization

Current language arts instruction reflects a variety of approaches to teaching literature. Some of these include study which is focused on individual literary selections, particular authors or topics, literature as part of correlated units, literary themes, literary genres, literary chronology, sociopsychological aspects of literature, and formal literary analysis. Some are more appropriate for specific grade levels than others. Some of the approaches are really combinations of an organizational approach and an instructional strategy.

Individual literary selections. Particular stories, poems and other types of literature contain qualities that appeal to most students at certain stages of growth. At lower levels, teachers can read the literature to the class, thereby enforcing high selection standards without being concerned about reading ability. The choice of a selection should be based on the students'

interests
need to become acquainted with their literary heritage
need to know modern literature
previous experience with literature

Secondary students can study a single work in great depth. A book chosen for this purpose usually is geared to the reading ability of the majority of the class.

The teacher must adapt assignments for those students who cannot read the work easily. Critics fear that this strategy if followed exclusively will preclude the pupils' development of extensive reading habits.

Particular authors or topics. Sometimes a single author or a special topic provides a temporary focus for the literature program. Elementary students usually pursue this course on an independent study basis. The author or topic can be selected to meet the needs, interests and abilities of each student. It allows each one to specialize and bring a unique contribution to class discussion and study.

In the secondary school, specific authors may be studied by a class or by small groups. This approach allows in-depth exploration of a group of writers such as the New England poets. The focus on a single topic often is an individual study option, although there are some anthologies and kits of materials that take this approach for groups of students.

Correlated units. Teaching units provide a meaningful framework for presentation of literary selections. Often these units correlate the pupils' study of selected literary works with the study of other subjects such as social studies, music or science. The unit format allows pupils to select individually from among those works on a teacher-selected list. However, this method may lead to overconcern for social problems or unit content at the expense of literary appreciation. In addition to English classes, this approach is used in some other high school courses, such as American studies or cultural area classes.

Themes. The use of a theme lends unity to the selections being studied. It permits the choice of literary works which are similar in theme but varied in type or setting and differing in difficulty. This approach frequently is used in secondary schools because it adjusts easily for individual differences and unifies discussion of a variety of books. Pupils have opportunities to examine how different authors writing in several genres treat similar ideas. Less able students find it easier to discuss books based on unity of ideas. This plan, however, sometimes makes it difficult for students to comprehend different genres and the special strategies needed for reading each.

Literary genres. Adherents of this approach claim that the study of genres facilitates the development of reading strategies as well as knowledge and appreciation of literary form. Critics point out that there is no common theme in this approach and that too much attention focuses on formal elements and on literary criticism. Unfortunately, some students also spend an entire unit on a literary genre they dislike which does little to increase their appreciation of it.

Chronology. Those favoring a chronological approach point out that it affords opportunities for emphasizing literary trends, for relating works to their historical period, and for understanding literary selections as part of an ongoing literary sequence. Opponents argue that chronology does not stress literature as much as it treats literature as history. This plan also limits adjustments for individual differences because usually there are not enough selections in some periods (such as the colonial period in America) at each ability level. Talented pupils may be motivated to very mature performance, but less talented ones may have little chance for success. If used, this approach is appropriate only at senior levels.

Sociopsychological. This approach stresses the social and psychological aspects of literature. It encourages students to see literature as a revelation of people's lives. However, sociopsychological organization may slight the literary qualities of a work.

Analytical. The goal of the analytical approach is synthesis through analysis. Pupils using it can discover that literature results from careful planning, selection and rejection of details, and painstaking workmanship. A greater advantage is that students may improve their reading abilities by learning to distinguish the parts from the whole. The weakness of this plan is that it can be distorted to destroy the unity of the literary selection. It is a system suitable primarily for secondary students.

Anthology. There is considerable debate about the value of using literary anthologies. They can be useful if the selections are well chosen and fit the particular needs of the pupils and if the program is followed, using all aids provided. The anthology can free the teacher from excessive planning time. Anthologies frequently are useful when libraries are limited or when teachers are inexperienced. This approach, however, sometimes presents materials that have been rewritten or drastically cut from the original.

Recommendation. There is no one way to organize literature programs. Combining two or more of the approaches discussed may work best. An organizational approach should be selected depending on the pupils' grade level and their particular needs. Approaches may vary during a single grade as well as from grade to grade. Curriculum planners may want to allow teachers some flexibility in selecting an organizational structure.

Methods

Many of the organizational patterns imply the use of certain instructional strategies. Some methodological considerations for curriculum development are suggested by the responses to these questions:

- Is there a balance between deductive and inductive reasoning about literature?
- At what grade levels will single literary selections be the focus?
- At what grade levels will literary criticism and interpretation of a selection be the focus?
- How does the curriculum specifically accommodate individuals' special needs?
- Are all selections to be read by the pupils, or are some to be read to them, some dramatized and some viewed on film or videotape?
- Are literary terms important and, if so, at what levels?
- Will memorization of passages be a part of the program?
- What approaches are suitable for what types of literature? Should short selections be read in entirety and discussed? Should plays be read orally? Should long selections be broken up in small segments and discussed daily or read in larger segments and discussed weekly? How will media be used to introduce, develop or culminate the study of literature?

The committee should recommend several ways of instructing students that will enable teachers to match methods to student learning styles.

Choosing literary selections

The curriculum writers must confront the problem of specifying which literary selections will be used. One way to begin is to review the information about students' interests and abilities and select literary selections of high quality which match the indicated interests. Adults must put aside their own particular literary preferences which are often inappropriate for all but the most talented secondary students. The committee members should explore regularly the wealth of literature available for children and young adults.

After examining materials and booklists for recommendations (see Appendix F), the selections should be evaluated in terms of criteria such as:

- natural appeal to students
- introduction to the literary heritage
- opportunities for enjoyable experiences with tone, imagery, allusion and characterization
- relationship of plot to setting and characters
- retention of the flavor of the original, if material is simplified or adapted

Class study

After literary selections have been chosen, the committee should designate those which are important for an entire grade level to study. These must be materials suitable for diverse abilities and interests. The materials selected for study by the whole class will maintain the threads of the literature program throughout the school years. Other selected materials will provide for individual differences. Literature instruction should offer ample opportunities for interaction among students in order that they can share their perceptions and feelings about the literature they read.

Independent reading

One of the most important aspects of the literature program is the stimulation of a lifelong habit of reading good books. Developing this habit is best done independently. Students can choose from among a preselected group those books that appeal to their individual needs and interests. These books may not always be great literature, but they should have broad appeal, encouraging students to explore different cultures, to examine major human problems, and to consider society's potential. References to such materials can be found in Appendix F.

Program goals

As for other curricular components, the study of literature requires the establishment of broad program goals. Some districts have simple goals such as:

- to provide pupils with frequent and varied experiences with well-written literature that is thought-provoking and, usually, enjoyable;
- to help them develop a personal taste for a broad range of literature which they will continue to pursue after completion of all formal schooling.

Each committee may add other goals related to district needs or philosophy which it can compose or select from many sources.

The California *Framework* includes these student goals related to literature:

- reading fiction, nonfiction, and poetry with assurance and for pleasure;
- extending experience through responses to literature's power for re-shaping one's habitual and unexamined view of the world and of the people in it.

The Tri-County Goal Development Project's guide also states broad literary goals, e.g., the student

- responds to literature in subjective, analytic, and evaluative ways;
- interprets literature and the humanities as a reflection of the life, values, and ideas of this and other cultures.

Program objectives

Once broad goals have been identified, then specific program objectives can be written at the level of specificity established by the committee. Objectives can be quite specific in terms of pupil behaviors, but sometimes they are written in more general terms in order to allow for teacher flexibility in meeting individual needs. Some less explicit examples are:

- to introduce pupils to their literary heritage;
- to develop appreciation of literary types;
- to develop strategies needed for reading various literary genres;
- to gain knowledge of major authors and their contributions to literature;
- to provide opportunity for growing self-perception;
- to promote more perceptive understandings of individual human beings and the individual in society, and of minority groups and social problems;
- to stretch horizons through the study of world literature;
- to develop an appreciation for craftsmanship in writing literature;
- to extend pupils' range of interests, and
- to promote a lifelong habit of association with meaningful literature.

The Tri-County Goal Development Project has provided more explicit objectives for literature categorized according to this schema:

literary response
content
history
major literary conventions
use and choice of language in literature

Each of these categories has subcategories with their own sets of objectiwes. An example of the objectives from "legend and tall tales" is given below.

- The student knows that a legend is a story or collection of stories handed down through oral tradition and popularly regarded as history. (intermediate, junior high, senior high)
- The student knows that legends frequently serve to account for geoggraphic physical phenomena. (junior high, senior high)
- The student knows that the tall tale builds upon the exploits of a hero through exaggeration of his[her] size, endurance, actions, speech, and importance. (primary, intermediate, junior high, senior high)
- The student knows the satisfactions that people gain from telling tall tales and listening to them (e.g., humor, sense of [the human being] matching the physical world in strength, size and power). (junior high, senior high)

Summary

The literature component of the language arts curriculum is an important one. The committee must identify the interests and abilities of the district's students, cite program goals and objectives, and then select materials, methods and organizational patterns which are appropriate. The committee must be aware that some community members may object to the literary selections that are chosen. The members of the committee should be sure that the local board has a procedure for book selection as well as for dealing with such controversy. Publications of the National Council of Teachers of English, particularly *The Students' Right to Read,*[7] suggest procedures that might be adopted. Further information is found in Appendix E. Connecticut State Board policies relating to controversial issues and instructional materials are found in Appendix G. A broad litterature program must be free to operate within the schools without the threat of censorship from without.

Part III

Skills

Establishing Curriculum in Skill Clusters 5

Just as no language arts guide would be complete without attention to the content areas of language, composition and literature, no guide would be complete without attention to the necessary tools in these areas: the skills of speaking, listening, reading and writing. Today's dependence on visual communication also requires visual literacy—the ability to understand, interpret and evaluate what one views. Proficiency in these skills is the key to learning in most school subject areas. All five skills—speaking, listening, viewing, reading and writing—are essential to use and enjoyment of the language arts.

Current Issues

A recent summary of research studies in the language arts reveals certain fundamental issues that are basic to language skills development. Cahir and Shuy, writing in *Language Arts* (1981), have drawn these conclusions from the research.

- Language is used for multiple purposes by each classroom member.
- Language learning requires the development of both formal and functional systems.
- Classroom language instruction must be based on an awareness of the specific language variations among the students and a respect and tolerance for these variations.
- Students are active participants in the learning process, both inside and outside the classroom.
- Researchers disagree on the relationship between the skills of oral language processing and those of written language.
- Some researchers state that strategies parallel to those for understanding spoken language are applied to print in reading.
- Other researchers state that the ability to process and understand written text depends on oral language processing strategies.
- Reading is a process in which children use what they already know—oral language—to learn something they do not know—written language.
- Little is known about how children learn to produce written language.[8]

Each committee will decide how this information and other research findings may be useful in developing the skills development component of the guide. Some possible implications follow.

- The skills sequence should be defined carefully, demonstrating ways in which the skills are interrelated as well as ways in which they function independently.
- Learning activities should recognize that
  - children's understanding normally exceeds their ability to verbalize that understanding;
  - skills are learned best in settings that allow for language to have meaning and function;
  - beliefs can be learned from activities;
  - both formal and functional language systems are needed, and
  - pupils should be actively involved in language learning.
- The skills activities should provide opportunities to use different language structures and forms.
- Mastery of the language arts skills will improve the overall cognitive performance of students.
- Although the relationship between oral and written language learning is not definitively known, it does exist and should be reflected in the skills sequence.

Recognizing these implications may prevent the skills instructional sequences from becoming sterile drill segments rather than useful learning experiences.

All children of the same age from the same part of town and placed in the same grade are not equally skilled in throwing a baseball nor are they equally proficient in spelling, enunciating or any other language skill. There are three basic reasons for these differences:

- differing stages of physical and mental development;
- differing degrees of intellectual capacity, and
- different life experiences.

Increased ability in one verbal skill usually tends to support increases in the other skills. Pupils who are able to follow a sequence in listening to a story generally have less trouble in following the author's sequence when reading a story or in creating a sequential pattern in their own writing.

Also, students ordinarily increase their proficiency most successfully in a skill that seems profitable to them. They need to recognize the skill's importance, to judge the effort needed and to use the skill in functional situations.

Basic considerations

Basic considerations in developing the skills clusters include stage of student development, the interrelationship of skills and the spiral process through which each skill develops.

Student development. The principles of how children learn and their stages of development have relevance for the curriculum writing process. Most children should begin their learning with concrete experiences, progressing to abstract ones as they mature. The complexity of the skills learned increases as the children are able to handle more difficult concepts.

For most children, formal language skill development begins when they enter school and continues throughout their school years. Language arts is the one subject taken every year. In fact, language learning continues throughout life, as people improve their skills in their social relationships and in their workplace. The school should lay the foundation for lifelong skill development.

Skills are not taught by asking a pupil to perform a language task requiring the use of a skill. Skills, such as the correct use of punctuation marks, must be taught. Developing skills is an active process, involving the analysis of each skill into sequential steps from simple to complex. This sequential listing forms a skill continuum.

A skill continuum may be quite lengthy. For example, the first steps in learning to read for main ideas might direct the student to

- pick a word in a series that is a topic for all the rest (roses, violets, flowers);
- select one word in a series that is the topic for all the rest after eliminating one word that does not belong (cows, chickens, pigs, animals, carrots), and
- state a name for several different but related objects placed before a student (a dime, a quarter, a penny are all ———?).

After several intervening steps, instruction might approach the level at which pupils listen to a short passage to identify the sentence containing the main idea. Several steps later, the students might state in their own words the main ideas of information they hear.

The teacher's task is to discover each student's stage of development in a skill and to provide instruction and practice that leads naturally to the next stage. The committee needs to suggest ways in which teachers can identify student performance levels, through the use either of commercial test instruments or of locally developed diagnostic scales.

Interrelationship of skills. Listening, speaking, reading, writing and viewing are each composed of many skills. Some skills are quite discrete, unique to a particular skill area, but others are shared by several areas. Therefore, activities should be included that help students see interrelationships among skills. The curriculum guide probably will list the specific skills within each cluster. It also might include a composite chart showing how some skills overlap. For example, the ability to make inferences is part of listening, viewing and reading, but penmanship is a skill confined to the writing cluster.

Skills spiral. The development of skills is a spiral process. As pupils proceed through successive grades, they become proficient in handling more complex

levels of the same skill with more difficult material and in a wider variety of situations. Instructional differences result as the levels of complexity increase. For example, the index in a 4th grade textbook is far less complex and requires simpler skills for effective use than the index in a high school textbook. The curriculum developers could structure the curriculum by identifying how each skill spirals through the suggested program from kindergarten through grade 12.

Some guidelines. The guide planners should consider the following questions when developing the skills clusters. Does the guide

- suggest the goals and objectives for each skill cluster?
- include the subskills that are part of each cluster?
- promote methods for teaching skills and for integrating them?
- propose ways to help students understand that skills are functional?
- suggest procedures for handling individual differences and pupils with special needs?
- include means of evaluating student skill performance?
- develop a spiral scope and sequence of skills?

The committee's responses will indicate whether the skills development component is complete. Chapters 6 through 9 focus on the specifics of the major skills clusters of speaking, listening and viewing, reading, and writing.

6 Speaking

The composing process as it relates to speaking was discussed in Chapter 3. This chapter deals with the mechanics of speaking. The mechanics of speaking reflect the speaking customs or conventions of educated people. They are so closely allied with the composing process and spoken composition that they may be combined. This combination has merits if neither the mechanics of speaking nor the composing process is slighted.

Earliest efforts at oral communication for any individual begin with speech. The increasing emphasis on linguistics in language study, the expanding role of the media in society, and the growing realization that oral experiences are an essential part of language development, has generated new interest in teaching

oral communication skills as part of the language arts program. Professionals recognize that rhetoric is related to the thinking process and that the organization of ideas for oral presentation is important. Each curriculum committee must explore the question of what legitimate expectations in oral communication should exist for each grade level.

Much of the renewed emphasis on oral communication can be traced to the prominence given spoken messages by media. Students are bombarded with aural information on all sides. They must develop skill both in interpretation of that information and in effective oral communication.

Contemporary linguists place priority on oral language learning. This new emphasis requires a language arts program that develops oral communication skills in a way that can be readily implemented by teachers.

Basic considerations

In creating an oral communication program, certain factors must be considered.

- The learning environment—the classroom atmosphere should encourage oral communication and allow opportunity for practice in various settings.
- The teacher's role—the teacher often must listen and participate rather than direct student talk.
- The students' role—the students must work in small and large groups in different settings to organize and present their thoughts orally.
- The curriculum components—the instruction should include vocabulary, syntax, organization and techniques such as fluency, intonation, articulation and phrasing.
- The use of language—language must be a tool that communicates the meaning of experiences.

A final consideration is the increased population mobility which has introduced students from a variety of ethnic, racial and geographic backgrounds who speak with differing verbal patterns. Schools cope with oral language diversity in many ways. Some encourage students to preserve their dialect for use in appropriate situations, but help students to master standard English for other situations. The committee should determine if dialect is a problem in the district and, if so, how it will be handled.

Student development

Useful resources in planning an oral communication program are both the pupils' own speech and the professional literature. Curriculum planners can observe students' oral communication inside and outside classrooms. They can analyze tapes of spontaneous and prepared discourse. After the committee members have gathered evidence, they should discuss questions such as:

- To what extent are pupils able to use standard English with increasing ease and fluency as they progress through school?
- What topics do students find most stimulating at different levels?

- What activities seem to work most effectively at each level?
- What aspects of oral communication should be emphasized at different levels?
- What adjustments should be made to help children who speak nonstandard English or who speak another language?

The decisions can guide the committee in organizing instruction.

Instructional organization

Each day classrooms present oral communication opportunities for students. These classroom activities offer essential practice, but sometimes a unit on a specific aspect of oral communication may also be appropriate. Generally, practice in oral communication skills is integrated into normal classroom activities such as discussion, panel presentations or dramatizations. However, pupils sometimes need to work on specific oral skills.

The committee may consider organizing instructional units at various grade levels focusing on oral communication essentials that help students understand that speaking is a learned behavior. The basic principles of the program are:

- recognizing the nature and purpose of oral communication;
- knowing how to produce the speech sounds;
- appreciating the nonverbal aspects of speech, and
- being aware of and knowing how to achieve the social functions of speech.

Instruction should provide for continuous growth in application of these principles.

Methods

The curriculum committee can suggest many activities that offer students opportunities for instruction and practice in oral communication. Some of these are committee work, oral reading, role playing, choral speaking, oral reports, class discussion and play production. Oral drill can be used to improve student performance, particularly as usage problems increase when secondary students use more complex sentences. The use of audio- and videotapes provide opportunities for students to see and hear themselves in audience situations.

Curriculum planners should answer major instructional questions. These include:

- What techniques help identify pupils needing help with spoken usage at various grade levels (e.g., a checklist developed by the committee that can be used while listening to individual student tapes)?
- What techniques help identify pupils who have difficulty in speaking coherently at various grade levels (e.g., a conference of teachers who tabulate students' oral communication problems)?
- What types of classroom organization, teaching methods, materials and resources are recommended at each grade level to change pupils' spoken

usage and to strengthen their coherence (e.g., more extensive use of tape recorders and videotapes)?
- What kinds of evaluation reveal changes in pupil performance and are appropriate for students with differing needs (e.g., observation scales of pupil/teacher interaction, checklists or recordings)?

Each committee's choices will be based on available district resources and pupil needs.

Another important part of the oral communication program is the development in students of skill at self-evaluation. Students might listen to tapes of their oral presentations and compare them to taped models of competent speakers. They could develop a set of criteria for evaluating oral communication which might include ability to converse well, to carry on effective discussion, to speak in a pleasing manner, to persuade others with an argument, or to tell an interesting anecdote.

Some students will be severely disabled in oral communication and will need methods beyond the capability and training of the classroom teacher. They need the assistance of a speech clinician. Students exhibiting stuttering, stammering, lisping or other symptoms should be referred to this professional, according to the procedures listed in the guide. These might include how to recognize a student who needs diagnosis by a speech clinician; how to refer such pupils to a clinician, and how to work with the clinician conducting therapy with a pupil. Additional information might suggest how to work with children who speak nonstandard dialects or who speak English as a second language.

Program goals

The language arts committee needs to establish goals for the guide's oral communication component which are consistent with the district's overall philosophy. These might include:

- students will learn to speak so that others will listen and understand;
- students will learn to use speech easily and fluently in both formal and informal situations, both at work and at leisure, and
- students will learn to use standard English when appropriate.

Another example of goals for oral communication appears in the language arts guide for the Clark County School District in Nevada. Four major aspects are included.

- The student will express himself/[herself] as completely as required by [her]/his total environment, which includes home, school, and community.
- The student will have command of semiformal standard English in all aspects, including but not limited to pronunciation, syntax, diction, and usage.
- He/[she] will participate in and learn from simulated out-of-school experiences within the school environment.
- [She]/he will articulate and illuminate his/[her] point of view on issues

important to [her]/him so that there is no misunderstanding of his/[her] position.[9]

Program objectives

Broad goals are insufficient for an instructional program, and curriculum developers must specify the knowledge, skills and attitudes that will implement these goals. Specific objectives written for each grade level clarify what the oral communication program includes.

Skills. The specific skills most often included are listed below. Many of these abilities have been identified by the Speech Communication Association as part of its list of basic oral communication competencies essential for high school graduates. Experiences should help students to

- use words, pronunciation and grammar appropriate for the situation;
- use nonverbal signs appropriate for the situation;
- use volume, rate and clarity appropriate for the situation;
- recognize when another does not understand the message;
- express ideas clearly and concisely;
- express a point of view and defend it with evidence;
- organize messages so that others can comprehend them;
- ask questions to obtain information;
- answer questions effectively;
- give concise and accurate directions;
- summarize messages;
- describe another's viewpoint;
- describe differences in opinion;
- express feelings to others;
- perform social rituals, and
- use standard English whenever appropriate.

Each program objective requires the identification of the sequential steps that students must master in order to improve their skill. For example, if the program objective is "Pupils will increase their skill in using words, pronunciation and grammar appropriate to the situation," planners first will list several common situations such as reporting a personal experience to classmates, making a request of a friend or participating in a class discussion. Then the planners will tape pupils who exhibit various levels of oral proficiency in these situations. Finally, a continuum of expectations from simple to complex will be specified for each situation. If the situation were reporting a personal experience to classmates, then the continuum might begin like this.

To express a meaningful unit of thought, students will use words

- most of which are familiar to their classmates;
- that explain or illustrate words not known by classmates as indicated by their questions;
- that explain or illustrate words not known by classmates, demonstrating that the student who is speaking recognizes that these are words unfamiliar to the audience;

- that make clear the relevance of the personal experience to the topic of the class discussion;
- that make clear the role played by the student speaking in the experience being related, and
- that make clear how the speaker felt.

Other levels of proficiency will be specified. At the highest level, students will automatically modify, amplify or illustrate in response to nonverbal signals exhibited by classmates.

Curriculum developers may wish to look at programs which have been developed by other school districts. For example, the New Orleans Public Schools lists the following behavioral goals for oral language in the middle school or junior high school.

The student should be able to

- contribute to teacher-led class discussions about his/[her] personal and vicarious experiences or about current events and issues;
- participate vigorously in small group discussions or panel presentations;
- converse without close teacher supervision with one or more of [her]/his peers in preparation for class discussion or small group discussion or panel presentations;
- direct his/[her] comments in discussions to the subject at hand, unless the particular digression promises to be a valuable area of exploration for the class as a whole;
- elaborate upon [her]/his point by citing evidence, offering examples, and otherwise sustaining his/[her] argument;
- present pertinent materials (e.g., collage book reviews, various graphics, original writing) to the class in informal speeches or readings;
- answer spontaneous questions from [her]/his peers about such materials;
- comment on his/[her] own performance after listening to tape-recorded playbacks of regular classroom discussion;
- distinguish social situations requiring standard English from those in which slang and nonstandard English can be utilized;
- respond verbally, in groups, and as an individual, to pattern practices geared towards acquisition of standard English usage and pronunciations, and
- utilize in class the standard English forms for major usages and pronunciations, that are generally stated by [her]/him in nonstandard forms in his native dialect.[10]

Knowledge. There also are knowledge objectives for the oral communication component. Eight conceptual statements that might form the basis for these objectives are:

- speaking, including voice quality, is learned behavior and, therefore, can be improved;
- meaningful speech transmits the speaker's ideas to the listener;
- speaking is one part of a three-way process involving speaker, message and receiver;

- speech that is pleasing, clear, easy and fluent focuses attention on the speaker's ideas;
- speaking style varies according to the environment, the audience and the speaker's purpose;
- English has many spoken dialects, each of which is appropriate under certain conditions;
- knowledge of and interest in both subject and audience improve speaking, and
- particular words carry emotive overtones to particular listeners.

Values or attitudes. A third kind of program objective needs to be incorporated. These objectives seek the development of student attitudes or values about oral communication. Students need to develop attitudes that recognize the importance of

- mastery of standard English in order to have freedom of choice of friends and occupations;
- respect for the audience as intelligent human beings;
- use of particular nonstandard dialects in appropriate situations only;
- use of thoughtful, responsible speech;
- respect for those who do not speak standard English or who speak a foreign language, and
- alternate speaking-listening interactions during a conversation.

Summary

The development of competence in oral communication skills is imperative. The language arts guide should address this skill cluster by developing a carefully organized, sequential program based on broad goals and suggesting specific program objectives to be implemented. Means of evaluating student performance both for placement and achievement purposes should be included.

7 Listening and Viewing

Some people think that looking and hearing are synonymous with viewing and listening and therefore they take viewing and listening for granted. Generally, these subtle and complex skills have not been stressed as much as other language

skills. An increase in aural transmission of information, both in the media and in the schools, has led to a new concern for developing these basic skills.

Basic considerations

Today's students live in a media world, surrounded by radio and television communications, billboard advertisements and even messages blinking on video displays attached to microcomputers. Their schools use not only tape recorders, listening stations, and filmstrip projectors, but also instructional television and computers. Films, filmloops and computerized games are part of their everyday world. Students need to develop excellent listening and viewing skills in order to function well in this world.

The fact that pupils customarily receive information by viewing and listening does not mean that they have developed either skill. If learning is the goal of viewing, then thoughtful observation is more significant than merely seeing. Similarly, listening is more significant than merely hearing. Curriculum developers must prepare programs that increase the students' abilities to understand and interpret what they see and hear.

Viewing and listening skills are especially important for students with special needs. Students with language learning handicaps because of reading deficiencies often counteract this problem with improved viewing and listening proficiency. Students with impaired vision partially counteract this with highly developed listening skills. Likewise, students who have impaired hearing compensate with improved visual literacy. Students who speak English as a second language often make greater progress as their viewing and listening skills improve. Poorly performing language arts students who do not have special handicaps can be helped by improving their attentiveness through sharpening aural and visual proficiency. A curriculum that focuses attention on these skills benefits all students.

Student development

The curriculum committee should observe local student development before planning the listening and viewing skills development component. The professional literature provides general guidelines, but the time spent in gathering local data is well worth it. Guide planners can conduct directed observations of pupils in a variety of settings both in school and outside. Observers should seek answers to questions such as:

- How successful are pupils at each grade level in listening to and following directions?
- How long is the attention span of pupils at various grade levels when listening to a story, an explanation, or a lecture about a particular topic?
- What do pupils observe during a fire drill, a storm or on their trip to school?
- To what extent do pupils question what they have seen and heard? Does this vary from grade level to grade level?
- Do pupils relate what they have seen and heard to their own experiences and to what they have read? Does their ability to do so vary from grade level to grade level?
- What are the pupils' radio and television habits? What are their preferences? What assumptions do they make about the mass media? Do their

habits, preferences or assumptions vary from grade level to grade level?
- What influences shape pupils' feelings about what they see and hear at various grade levels, in differing situations and for varying purposes?

Responses to these questions can come from direct observation and through the use of personal preference scales or inventories. The resulting data allow the committee to define present student development in terms of listening and viewing skills.

Another way to identify present skill levels is by using a standardized test of listening comprehension. This measures local student development and compares it with students across the nation. The results can yield clues as to what skills should be stressed at what grade levels.

Instructional organization

Curriculum writers need to decide on an organizational approach to use for the instructional sequences in viewing and listening skills. One way would be to identify the skills and provide a separate sequential program for teaching them throughout the grade levels. Another would be to designate teaching and practice of the skills in the context of other identified learning activities. The recommended way would be to designate specific skills instruction at each level combined with spontaneous integration of them into activities as needed.

The use of a separate sequential instructional program has some advantages. All students would be exposed to the necessary skills and receive regular practice in their use.

There is also a disadvantage to this approach. The skills exercises might be sterile drills, lacking application to meaningful situations. In short, students might associate the skills with the designated lessons only and fail to use them outside the classroom.

Teaching skills in the context of meaningful learning activities has merit. An instructional activity employing specific skills would be used as needed but in real situations. This plan places high priority on the need to create stimulating, daily class activities that provoke pupils' needs to view and listen with increasing competence. The subject matter can be partially dependent on current offerings on radio, television, film, videotape or videodisc, and in the community. However, this approach may lead to a poorly articulated skill development sequence and, depending on the classroom situation, some skills may receive little or no attention by the teacher. Some students also may receive less instruction than others.

The recommended approach is to combine the separately structured sequence with meaningful activities. This strategy would specify certain basic lessons in viewing and listening skills for each grade level and encourage teachers to capitalize on spontaneous activities that arise out of community and media events, such as listening to a current television drama for clues to character development. This has the advantages of both of the other approaches and the disadvantages of neither.

Improvements in aural and visual literacy support improvement in other language skills. For example a student who has gained skill in generalizing accurately about information heard may find it easier to generalize about information read. Similarly, a student who has developed skill in remembering observed details tends to find it easier to include accurate, vivid details in written work. For these reasons, the curriculum guide should make its users aware of activities which are common to listening, viewing and reading, speaking or writing.

Methods

Teachers should make sure that students have specific purposes in mind for their viewing and listening activities.

There are several ways that teachers can help students focus their listening or viewing in order to develop their skills.

- Ask directive questions before students begin viewing or listening.
- Call attention to unfamiliar vocabulary or syntax before viewing or listening.
- Provide experiences in listening to a variety of media (tapes, records, radio, speakers) and in viewing a variety of media (films, videotapes, television, filmstrips, slides, plays).
- Direct student attention to key ideas or events prior to a listening or viewing activity.

A classroom discussion in which one pupil talks and others listen is often appropriate. Students need increased skill in listening actively. They can be asked to listen in order to follow a speaker's train of thought, to contribute something relevant to what has been said or to raise questions. These skills will continue to be needed in adult discussion.

Each student needs more opportunities to perfect these viewing and listening abilities than can be provided by class discussion alone. The guide planners might suggest

classroom demonstrations
films or filmstrips
illustrated talks
oral reading
pantomimes
plays and television productions
puppet shows
role playing
small group discussions

As part of the included methodology, there should be evaluation suggestions. Pupils should be encouraged to participate in setting goals for their viewing and listening and in evaluating their own progress. The students might discuss and then list what they consider to be the characteristics of a good listener in a class discussion or of a good viewer of a television show. Then, they might tape a class discussion or observe students watching a television show. Finally, they could evaluate the tape or observation based on their list of characteristics. The students might be encouraged to submit a list of what they feel they need to do to improve their visual and aural literacy.

Program goals

Before developing a specific viewing and listening skill development program, the curriculum committee should develop broad goals. The members may write their own goals based on the district's philosophy, use other sources, or adapt goals to meet their own situation.

The program goals might be to help students:

- increase their repertoire and use of effective viewing and listening behaviors;
- perfect strategies necessary for enjoyable, thoughtful and profitable viewing and listening experiences, and
- develop attitudes that encourage continued self-improvement in these skills throughout their lives.

Among the sources the committee might consult are the Instructional Objectives Exchange (IOX), Box 24095, Los Angeles, CA 90024, or the booklet from the National Council of Teachers of English, *Aids to Curriculum Planning: English Language Arts K–12*. Other curricula are available at the regional educational service centers or at college and university curriculum libraries.

Program objectives

The curriculum planners should identify knowledge, skill and attitude objectives that implement the broad goals. The committee must decide at what grade level each objective will be introduced, emphasized or reinforced. Clear objectives aid teachers' implementation of the aural and visual literacy component of the curriculum.

Skills. The committee should list the most important listening and viewing abilities. Many of the following (some of which are drawn from the Oral Communication Competencies for High School Graduates developed by the Speech Communication Association) probably will be included. The objectives seek to have students grow in their skill or ability to

- view and listen attentively;
- perceive and remember enough details to form an accurate impression;
- search for order among details;
- identify main ideas in messages;
- distinguish facts from opinions;
- distinguish realism from fantasy;
- minimize distractions;
- identify the shadings among points of view;
- distinguish between informative and persuasive messages;
- suspend final judgment until provided with sufficient evidence;
- view and listen in a way that makes both speaker and audience comfortable;
- relate details, viewed or heard, to their own experiences including reading;
- listen primarily to a speaker's ideas and only secondarily to the way in which they are expressed;

- recognize nonverbal expressions of typical feelings, and
- recognize incongruence between verbal and nonverbal expressions of typical feelings.

After program objectives have been listed, then guide planners must identify the sequential steps to achieve each one. For example, if the program objective is "Pupils will increase their ability to view and listen attentively," planners first will identify several speaking and listening situations important for students (a television program, a discussion, a live presentation). Then they will specify a continuum of expectations from simple to complex. For example, if the situation were a television program, the continuum on viewing and listening might begin like this.

Students will

- react overtly (laugh, grimace, show excitement) to brief episodes of evocative, fast-moving narrative with which they closely identify;
- respond appropriately to simple one- or two-step directions given by a character on a children's television show, such as "Electric Company";
- recall and discuss or act out things viewed or heard on a program after its completion and relate them to their own experiences, and
- recall and discuss things viewed or heard on a program at a future time when they have relevance.

There will be other proficiency levels specified. Finally, by the 11th or 12th grade some pupils will be highly proficient in viewing and listening to a television program. They will be able to attend carefully, for example, to a lengthy presidential address in order to recall its main points and, using specific illustrations, discuss its implications for the country, their school, their family and themselves.

Committees may develop their own objectives or select and adapt those produced by others such as the Instructional Objectives Exchange or the Tri-County Goal Development Project.

Knowledge. There are some basic conceptual statements about listening and viewing which the committee should identify as the knowledge component of the skills development program.

- Viewing and listening can be a source of pleasure and enjoyment as well as a source of information.
- Viewing and listening require active and immediate self-involvement.
- Viewing and listening provide impressions colored by many factors: the receiver's past experiences, prejudices about certain words and objects, or physical well-being.
- Viewing is a primary source for stimulating new ideas.
- Being a good listener is related to being a good conversationalist.
- Listening is part of a three-way process involving speaker, message and receiver.
- Good listeners encourage improved speech.
- Expressed reaction of listeners and viewers controls the content of the mass media.
- Mass media programming serves a variety of purposes.

- Mass media progamming employs a variety of techniques intended to produce specific responses.

Values or attitudes. The committee also should include objectives that relate to the values or attitudes that are desirable outcomes of a listening and viewing skills development component. These objectives usually reflect the district's language arts philosophy. Some examples are that students will demonstrate:

- the desire to derive meaning from what they see and hear;
- the desire to supplement what they see and hear with added information from their own experiences or from ideas expressed in print;
- the curiosity to question what they see and hear;
- respect for different dialects and ways of communicating, and
- respect for the ideas of others.

Summary

The development of listening and viewing skills plays an important role in every student's basic education. Students must be able to obtain maximum meaning from what they hear and see. The language arts committee should identify the instructional goals for these basic skills and the objectives that will implement these goals. The committee also should specify alternative methods of evaluating student progress and adapting the curriculum to students with special needs.

8 Reading

Basic reading skills are essential to literacy. Acquisition of reading ability is so important that many districts have written separate reading curricula. Other districts consider reading as one component of the language arts curriculum. In elementary schools, reading and language arts are often taught separately and graded separately on report cards. These signs of failure to capitalize on the close relationship of reading to all other aspects of the language arts are currently being challenged. Secondary school teachers often assume that reading skills have been acquired and need only be integrated into the broad English curriculum, an assumption that may be fallacious. Curriculum planners must allow for these differences.

Basic considerations

The most basic consideration is reaching agreement on a definition for reading. In this guide, reading means the combined abilities to

- understand meanings of words in context (phrases, sentences, paragraphs, longer selections);
- use grapho/phonic cues effectively to recognize printed words;
- derive literal meaning from printed materials;
- apply inferential, critical and creative thinking skills to printed materials, and
- use all of these skills in appropriate situations.

Before deciding how reading will be taught, the committee first must study, discuss and agree on what reading is.

Reading is one of the best researched areas of the language arts. A recent research summary by Yetta and Kenneth Goodman in *Educational Leadership* (1981) explored some common conceptions and misconceptions about the reading instructional process.[11] On the basis of current studies, they came to the following conclusions:

- Oral and written language are learned similarly and students who grow up in an environment that has print learn much about it before school.
- Learning a whole story is easier than learning a page which is easier than learning a paragraph or a smaller unit.
- Bilingual children should not be considered handicapped in learning to read because people in many countries learn to read English as a second language at an early age.
- Children who speak dialects can learn as well as others provided that their teachers do not presume that these children will have reading difficulties.
- Literacy depends on students' beliefs about their ability to learn and on their involvement in learning.
- Every student, even with a visual or auditory handicap, has some ability to learn language efficiently.
- There is no established hierarchy of reading skills; many skills are used right from the beginning.
- Readability of any material depends on the background experiences and knowledge of the reader.

Although some people may disagree with these conclusions, the points raised are worth the committee's consideration.

Another approach might be to examine the criteria of the New England Consortium for the Right to Read program which are used successfully in many Connecticut districts. They cover all aspects of the reading program.

- The whole school atmosphere reflects commitment to the importance and enjoyment of reading.
- The entire community views reading as an important activity in each individual's life.
- The entire community actively contributes to and supports the school reading program.

- The classroom climate reflects respect for and support, by both teacher and pupils, of each individual child's progress in reading.
- There is articulation and coordination of the reading program throughout all the administrative units of the school system.
- A continuous progress organization of the reading program is in operation.
- The organizational patterns within classrooms and in the school as a whole meet the needs of all segments of the school population.
- The language arts program is integrated, each component supporting all other components.
- The reading program recognizes and accommodates the needs of subpopulations.
- All content area teachers are teaching those skills necessary to the effective reading of their own instructional material.
- The evaluation component of the reading program provides the data necessary for describing the current status of achievement in reading and for measuring progress.
- The reporting system is designed to interpret to parents a child's reading progress.
- The school system has a program of education for parents (or other adults responsible for children) with special emphasis on parents of preschoolers.
- The school system provides reading instruction for adults.
- The board of education has designated someone within the school system who has the central office support, responsibility, and time for the development and maintenance of a quality reading program.
- The board of education actively seeks candidates with preparation in the teaching of reading when filling new positions.
- The local board of education has established an incentive program for teacher in-service education in reading.
- There is a continuous program of staff development.
- The school system has a cadre of trained volunteer reading helpers.
- The school media center meets the American Library Association (ALA) standards.
- All textbooks and other materials are appropriate to the instructional level of the students using them.
- Materials in both classrooms and media centers accommodate the varying learning styles of the pupil population.
- The materials in both classrooms and media centers are selected to accommodate the wide range of reading interests of the pupil population.
- The school system maintains a library of carefully selected and frequently updated professional media.
- The school reading program recognizes the importance of personal independent reading and promotes this type of reading in a variety of ways.
- The public library promotes reading among all segments of the population.[12]

The committee can use these criteria to evaluate their present program as well as to plan revisions for the future.

Student development

Students differ widely in their uses of reading. One pupil willingly and joyfully reads many books for information and pleasure; another avoids reading anything

unassigned. One student readily consults a dictionary to discover more about a new word; another skips over an unfamiliar word even if it is necessary to understanding. One uses the index to discover a passage giving desired information; another leafs aimlessly through the pages hoping to find what is sought. Pupils differ both in the extent and effectiveness with which they use reading skills.

Reading research describes how interests change as pupils mature. These reports also cite interests common to large groups of pupils, but acknowledge that interests of individuals vary. A review of the descriptions will assist teachers in constructing interest inventories to elicit information about individuals at each grade level.

Reading attitudes are of key importance for continued improvement. Observing pupils who are reading is very revealing. The committee might comment on the value of teachers' observations and suggest ways of using those observations in curriculum development. For instance, what evidence is there that

- students reveal feelings while reading (by laughing or frowning)?
- students indicate tension while reading (by being hunched over the page, gripping the book tightly)?
- students demonstrate reading difficulty (by pointing word-by-word with a finger, by reading haltingly)?
- students demonstrate reading ease (by reading rapidly, by looking relaxed)?

Another way in which the committee can assess present levels of development and interest in reading is by using a sentence completion test. The teacher dictates sentence beginnings to a student or group of students. The students complete the sentences either orally or in writing. Some possible beginnings are:

A book...	People who like to read...
Reading is...	Reading tests...
The best magazine...	

The committee can add others as appropriate or use commercial or teacher-made attitude scales. Administration of this kind of test requires an open atmosphere that encourages students to respond freely without fear of reprisal.

Other useful resources for curriculum planners are standardized achievement test data and the results of teacher-developed assessment instruments. If an item analysis is available, this can provide help in planning improvements at every grade level. Charting the achievement results is one way to develop an accurate picture of present student development in terms of reading skills.

Finally, the committee should consult the latest information in professional journals, books, and research. These sources contain many suggestions for helping students develop reading skills in accordance with their stages of development and interest levels.

Instructional organization

The committee should consider the following questions before organizing the guide.

- How much time for reading development activities will be allocated at each grade level?
- What background information for teachers should be included in the guide (e.g., grapho-phonic principles and/or syntactic-semantic principles)?
- If several approaches to reading instruction are being recommended, how much information about each will be in the guide and how much will be in the teaching materials themselves?
- In what ways will the special needs of students be met by suggestions in the guide?
- How detailed will the guide be in suggesting activities for the whole class, small groups and individuals?
- What methods of evaluation will be suggested?
- What kinds of record-keeping will be required?

Guides often are organized around a multi-column approach. A reading guide might look like this:

Reading Skill	Suggested Approach	Materials
Makes inferences about an event	Pupils read pp. 15–21 and predict what will happen next	*Cam Jansen and the Mystery of the Dinosaur Bones*

Other guides might use columns but include different information. The primary concern in the organization of the guide should be to make it easy for teachers to use.

Methods

The choice of a reading methodology is one of the critical decisions facing the committee. When choosing an approach, curriculum planners should consider some vital questions.

- Will the elementary reading program use a basal program, a co-basal program, a language experience approach, a linguistic approach, an individualized approach, or a combination of approaches? Will it suggest different approaches for students with different needs?
- Will the secondary reading program use an anthology with a built-in reading program, theme-oriented literature collections, separate texts for reading improvement, teacher-developed materials or a combination of these? Will it suggest special courses for students with special needs or use different approaches for them within a general class grouping?
- What, if any, approaches to the teaching of phonics will the committee recommend?
  - intensive phonics methods such as Open Court, Distar, Phonovisual and others;
  - linguistic methods such as those advocated by Fries, Sullivan and others;

  - psycholinguistic methods such as those endorsed by Goodman, Weaver and Smith;
  - basal reader approaches such as those authored by Clymer, Durr, Early and others, and
  - computer programs such as those produced by Scott Foresman or Science Research Associates.
- What relative emphasis will be given to phonics as compared to whole word recognition, use of context, etc.?
- How will the transfer of reading skills to their application in the content fields be accomplished?

The committee's decisions will have great importance for the reading program.

The reading curriculum should provide skills instruction and practice suited to each student's special needs. This means that students will work individually, in small groups or as a whole class. The flexible grouping operates more smoothly if the teacher and students are well aware of what reading skills need classwide improvement and what reading skills need individual improvement. Often, students will keep individual progress records as well as those kept by the teacher. Maintenance of achievement records that are sent from grade to grade help insure program continuity.

Children with very severe reading disabilities need help from specialists. The guide should assist the classroom teacher in identifying the children whose skills should be diagnosed; in working with the reading or learning disabilities specialists, and in using successful methods for teaching severely disabled readers in all subject areas.

Program goals

Reading program goals derive from the district's language arts philosophy and goals. The committee may choose to write its own goals or to adapt those which have been developed by other sources.

Goals for a reading program might be (1) to persuade students that printed materials have a contribution to make to their success and happiness, and (2) to help students learn to read fluently and thoughtfully.

The levels of accomplishment might vary from student to student, but the goals would be the same regardless of the student's ability.

Program objectives

The curriculum planners will need to identify program objectives to implement the selected broad goals. These objectives will include the skills and abilities, the conceptual knowledge and the attitudes necessary to attain the reading goals. The language arts committee will identify at what grade level each skill, concept and attitude should be introduced, emphasized and reinforced.

Skills or abilities. There are many kinds of objectives which the committee could specify. Some objectives that might be included are the following.

The reading program will help students grow skillful in

- choosing materials they want to read;
- setting purposes for reading;
- predicting meaning before reading;
- using grapho/phonic cues efficiently;
- sustaining silent reading for long time periods;
- creating some of their own reading materials;
- reading voluntarily;
- increasing their vocabulary;
- using appropriate strategies in reading for specific and varied purposes such as using an index, finding information, identifying main ideas, following sequence, visualizing, detecting bias and prejudice, making inferences, feeling rhythm, skimming, phrasing and using punctuation signals in oral reading, and
- selecting and reading an ever-widening variety of print materials such as fables, myths, plays, nonfictional books, newspapers, magazines, reports, editorials, poetry and court decisions.

After identifying basic objectives, the planners must specify the sequential steps for achieving each program objective. For example, if the objective is "Pupils will increase their skill in choosing materials they want to read," then the curriculum writers first will list the types of materials that pupils should be encouraged to read (e.g., fiction, nonfiction, poetry, periodicals). After this, they will specify a continuum of expectations from simple to complex. The continuum for fiction might begin like this:

Pupils will want to:

- read by themselves one of several stories they have dictated earlier to an adult;
- reread by themselves one of many brief stories read aloud to them by an adult;
- complete reading by themselves one of many stories read aloud to them by an adult;
- read one of three or four stories selected for each of them by an adult who knows their personal interests;
- read at least one story after having viewed and/or listened to film presentations, tapes or readers' accounts of stories with varied interest appeal, and
- read a story from a classroom library containing stories on a variety of subjects.

The continuum would progress through varied proficiency levels. Students would begin to use the school media center and work with an adult to select their own fiction. At a higher level, they would be able to use annotated booklists and charts to help them make choices. Finally, by the last few years of high school, students highly proficient at choosing their own fiction would use the full resources of the public library, book reviews in periodicals and newspapers, and recommendations from other readers whose judgments they respect.

There are many sources which can be used by the committee in defining its own objectives. One cluster of skills objectives is that developed for the Connecticut Assessment of Educational Progress in Reading. The 1978–79 assessment measured the following eighth grade objectives.

- Given a set of single syllable and polysyllabic nonsense words, the students will be able to select the word which sounds like a real word that he/she knows. (Phonemic Analysis)
- Given a real word in a sentence, the student will be able to select its most appropriate meaning from a list of possibilities. (Context Clues)
- Given reference or graphic material, the student will be able to select the response appropriate to the task. (Study Skills)
- Given a paragraph, the student will be able to select the appropriate main idea for it from a list of alternatives. (Main Idea)
- Given a paragraph, the student will be able to answer questions on details in its content. (Reading for Details)
- Given a reading selection, the student will be able to select from a listing of four outcomes, the most logical future outcome. (Predicting Outcomes)
- Given appropriate reading passages, the student will record answers that demonstrate that she/he is able to distinguish fact from opinion, determine the author's purpose, and recognize the mood and tone created by the author. (Critical Reading)

These are specific objectives measurable by testing.

Objectives contained in resource materials range from the behavioral specificity of the Instructional Objectives Exchange to the less specific but comprehensive objectives of the Tri-County Goal Development Project. Examples are available also from regional educational service centers and from college and university curriculum libraries. All can provide assistance in defining reading skills clearly.

Knowledge. The committee determines what basic ideas about reading it feels are important for student knowledge. Some suggested concepts follow.

- Reading ability, no matter how effective, can be improved.
- Writing is the "message" in a three-way process involving author, message and reader.
- Interesting printed material is available on almost every topic for almost every level of reading ability.
- Reading is both informative and enjoyable.
- Reading validates personal experience and ideas.
- Reading provides quick and easy access to the ideas and experiences of others, in times past as well as in the present, thus expanding personal experience.
- Reading helps in understanding oneself.
- Everything read is not necessarily reliable.

The committee may have other conceptual statements it wishes the reading program to emphasize.

Values or attitudes. As part of the reading component, the committee should specify the values or attitudes that are helpful to the reading process and are outcomes of reading skill. The following are some examples.

Students should develop attitudes that value:

- continued improvement of their reading ability, no matter what skill already has been achieved;
- full understanding of ideas and experiences read;
- critical questioning of ideas read;
- the qualities of well-written material;
- reading as a pleasurable way to spend leisure time.

Personal reading. Reading objectives often are attained through a program of personal reading. This develops student awareness of the permanent pleasure available in books and allows students to satisfy their interest or needs.

Students at every level should participate in a personal reading program, although their achievements will vary. Guide planners may include information which addresses these questions:

- How much time should be spent at each grade level in personal reading and sustained silent reading in the classroom?
- How will students at each grade level be encouraged to meet objectives through personal reading?
- How will teachers and students insure evaluation of growth in personal reading?

Committee recommendations in these areas may become program objectives.

Relationship to the content areas

Mastery of reading is imperative for academic success. As students progress to higher grade levels, reading becomes more and more a learning tool in other subjects.

Intermediate grade students find increasing emphasis placed on subject-area textbooks and other print materials as main learning sources. Social studies and mathematics, for example, require reading as a learning tool. So do vocational subjects, especially those in which the ability to read and follow directions is important. Elementary teachers become responsible for teaching students to read well in each content area.

Secondary students find other changes in their reading as they progress through school. They discover that:

- an ever-increasing proportion of their assigned reading is expository prose;
- they are assigned longer and longer selections to read;
- the selections contain more and more tightly compacted concepts and facts with fewer and fewer illustrations and explanations, and
- the selections contain an increasing number of abstract words, expressions and ideas.

The foundation for reading in the content areas is laid in elementary language arts learning. The children first learn to adjust their reading skills for different kinds of printed materials. Frequently, the elementary teacher of other content areas is also the reading teacher. This should make it easy to show children how to use their reading skills in mastering different kinds of materials.

When the secondary level is reached, the responsibility for teaching students how to use and improve their reading skills in the content areas often is not assumed by any teacher. The mathematics teacher usually has not been trained to help students read better. The social studies or science teacher may be no better equipped to teach reading. The reading specialist at the secondary level has the responsibility for helping content teachers understand the importance of working with students to increase their reading skills. Teachers can do this by helping students to

- recall experiences that prepare them for the vocabulary and concepts in assigned selections;
- establish purposes for reading assigned selections such as reading for a general impression, for the causes of an event, or for the sequence in an experiment;
- preview the nature, scope and emphasis of an assigned selection before reading it;
- formulate questions which will help achieve the purpose for reading the assigned selection;
- use reading strategies best suited to achieving their purposes and answering their questions;
- perfect reading skills essential for learning in a specific subject such as interpreting graphic materials in science or reading blueprints in industrial arts, and
- acquire the technical vocabulary peculiar to each content area.

Teachers concerned that students read efficiently to learn content will use print materials for several levels of reading ability. Textbooks will be supplemented by tapes, visuals, trade books, pamphlets, periodicals, diaries, instructional television or computer simulations. The school library/media center will become a major resource. As a result of the cooperative effort, students' abilities both in reading and in the content area should increase.

Junior and senior high school students can continue to develop reading skills in planned programs. Most successful secondary programs combine two or more strategies in order to continue student instruction: developmental reading classes, precollege/gifted reading classes, reading laboratory, reading emphasis in content-area classes, and promotion of wide personal reading.

The developmental reading classes are usually taught by a reading specialist and are required for all or most pupils at a particular grade level. Sometimes they are elective at one or more grade levels. These courses seek to identify the student's present level of reading skill and, using materials from the student's other classes if possible, attempt to increase reading proficiency.

The precollege/gifted classes, usually offered as electives, tend to focus on the skills essential for success on the Scholastic Aptitude Test (SAT) because this is important for college entrance. The focus also is on useful college skills such as

making lecture notes or planning how to do a long-term assignment. Sometimes, these classes include the study of great books often read in college courses.

Many secondary schools have a reading laboratory. The reading specialist in charge provides small-group and individual instruction that enables students to perfect their reading skills. Frequently students are referred to the laboratory by another teacher or by a guidance counselor. Although the laboratory group may be diverse, individualized programming using a wealth of varied, carefully sequenced materials allows all students to improve.

Sometimes the reading specialist works with the content area teachers to develop special programs for reading improvement in specific areas. These classes may be offered separately or, preferably, they may be part of the content area class itself. The end result, however, is the improvement of students' reading in specific curricular areas.

Finally, secondary schools encourage students to read widely for personal reasons. Many strategies may be involved including book clubs, bookstores operated by pupils, book fairs or library media centers. Wide personal reading helps students improve their content area reading abilities.

Summary

Reading is a critical skill. Without a proper reading foundation, students are handicapped academic achievers and job seekers. The language arts curriculum developers must formulate reading program goals and the objectives to implement them. They also must organize the guide for maximum utility and select appropriate methodologies for all students. The writers must decide how students will be encouraged to read for personal reasons and to transfer their skills to the content areas. Close cooperation between the reading teachers and the subject area teachers is essential if all students are to maximize their performance in reading.

Writing Mechanics 9

The composing process as it relates to writing was discussed in Chapter 2. This chapter deals with the mechanics of writing, which are the tools of written composition. They include sentence structure, grammar, punctuation, capitalization, spelling, established formats and handwriting.

Writing mechanics reflect the writing customs or conventions of educated people. These tools are so closely allied with the composing process and written composition that writing mechanics may be combined with composition in the guide. This combination has many advantages if neither the writing tools nor the composing process is slighted.

The committee should consider the alternative of developing a separate component of the language arts guide for writing mechanics. In this way, a more systematic presentation of these skills will be stressed. Then, the skills can be combined with the composing process described in Chapter 3.

Basic considerations

A recent research summary by the Goodmans made several key points that apply to writing mechanics.[13]

- Bilingual children are not handicapped in learning to write English.
- Children who speak dialects are not handicapped in learning to write English.
- Intelligence is not necessarily correlated with ability to learn to write.
- Visual and auditory acuity and highly developed motor skills are not essential for learning to write.
- Children given encouragement will begin to write on their own.
- With no direct spelling instruction, children will invent spellings that show rules for representing the sound patterns of their mother tongue as they write.
- With no direct spelling instruction, children will move continuously toward conventional spelling.

These conclusions have obvious implications for curriculum development.

Schools recently have been increasing the emphasis on writing. Research continues to support the concept that the key to good writing is a great deal of practice. The classroom is seen as a laboratory in which students have many different kinds of writing experiences and feel free to express themselves in writing. This view has de-emphasized writing mechanics, especially in the primary grades.

The committee must decide how it wishes to incorporate writing mechanics and to what extent they will be taught in the primary grades. In the traditional school pattern, young children were exposed to spelling and handwriting. They began lessons in usage, capitalization and punctuation in the first grade. Each district should make an informed choice after reviewing current research.

One recent approach to writing mechanics and improving students' written communication has been the Bay Area Writing Project. This program tries to increase the number of high school graduates proficient in writing. It has been supported by the University of California and by other sources as a model project. One of the basic premises of this project is that teachers must share their experiences in order to determine what is successful. A second premise is that teachers themselves must have experience as writers. Therefore, the project requires them to attend a summer session in which both teachers and students exchange ideas and sharpen their writing skills. The results of the project to date have been encouraging, as students from the participating high schools have achieved significantly higher test scores and need less remedial help when they enter college. An adapted version of the Bay Area Writing Project, entitled the New Jersey Writing Project, is offered to teachers through the Connecticut regional educational service centers.

Student development

Although there is considerable evidence in the professional literature about the general state of pupils' writing mechanics, the committee should examine local pupils' development and needs. Three types of student writing should be considered: language arts compositions, compositions in another subject area, and personal writing. The members should obtain a sampling of papers representative of many types of pupils (high achievers, cultural minorities, noncollege-bound, etc.) at all grade levels. These papers should be evaluated carefully to determine how well students are writing, in what mechanics they seem most deficient and at what levels.

Another way to evaluate student needs is through the use of a standardized achievement test which includes a section on writing mechanics. Item analysis of pupil responses can identify deficiencies. Teacher-developed skills tests also can be used. Unfortunately, the multiple choice format of most tests really examines the pupil's editing ability rather than his or her own writing competency.

Instructional organization

The committee must decide how to organize the writing mechanics curriculum component so that teachers can use it easily. Therefore, once student needs have

been identified, the guide should be planned to provide maximum assistance for correcting deficiencies. Since student needs may change from year to year, the guide may need to be a compendium of ideas rather than a prescriptive program.

There are three key questions that should be answered by planners.

- How much instructional time at each grade level will be recommended for writing mechanics?
- How much emphasis will be placed on the use of writing mechanics in functional situations and on applications in the pupil's own work?
- How will each of the various elements of writing mechanics be handled in the curriculum? Will the mechanics be taught separately or as part of the work in written communication?

Methods

The curriculum writers should plan what techniques would be most useful in developing the essential competencies in writing mechanics. Like reading, these skills are basic to academic progress. They serve as tools for communicating knowledge. The methods selected should stress the functional use of these mechanics.

The committee may wish to examine some of these questions as they seek appropriate strategies:

- What activities at each grade level will be most useful in helping students to see writing conventions as a system for establishing clarity?
- What activities at each grade level can be used to help students having difficulty with writing mechanics?
- What motivations for improvement in mechanics can be used?
- How will writing mechanics be evaluated?

The evaluation of writing is one of the real problems which confront language arts curriculum developers. Many contemporary researchers suggest that the approach to writing should be individual and that evaluation should be linked to personal factors. Most suggest that it is wise to have students evaluate their own errors in order to discover why they make mistakes, to learn new strategies to eliminate the errors, and to improve their skills by removing as many errors as possible while recognizing that no one writes perfectly. Some suggest that substituting "editing" for "evaluating" can have positive results.

Program goals

The curriculum writers should review the purposes of teaching writing mechanics implied in their language arts philosophy and goals. Then they should develop appropriate broad goals for this component. These can be original or adapted from other sources.

Some suggest that there is only one major program goal for the writing mechanics component of the language arts curriculum. This is to help pupils to use, and to want to use, the standard conventions of writing, both formally and informally, in order to express their ideas and experiences clearly and forcefully

for others to read. This stresses that the purpose of learning the mechanics of writing is to improve communication.

Program objectives

After broad program goals are identified, the planners will specify program objectives for the writing mechanics. These will include the skills and abilities, the conceptual knowledge and the values and attitudes that the school wishes to develop. The committee must decide at what level each skill, concept and attitude will be introduced, emphasized and reinforced.

Skills. Writing mechanics consist of an aggregate of many skills. Some of the more important objectives are given below.

Students will develop and maintain their skill in:

- constructing effective sentences
- developing effective paragraphs
- employing appropriate usage
- punctuating meaningfully
- capitalizing and abbreviating correctly
- spelling accurately
- using legible, facile handwriting
- proofreading and correcting mechanical flaws
- using established formats for conventional forms of writing (business letter, verse, etc.)
- employing effective research writing skills

The curriculum writers also will identify the sequential steps for each specified objective. For example, if the program objective is "Pupils will increase their skill in constructing effective sentences," the committee will develop a continuum of expectations from simple to complex. The continuum might begin like this:

Pupils will

- copy written sentences
- complete unfinished sentences
- write original, short, simple sentences
- write simple sentences containing single word modifiers
- write a series of related short, simple sentences to describe a concrete object well-known to the pupil

There will be several other proficiency levels. As students become more sophisticated, the continuum might look like this.

Pupils will

- combine sentences into longer sentences using the coordinating conjunctions "and," "or," "but"
- write complex sentences
- write sentences containing a phrase modifier of the subject

Other proficiency levels will be specified. Finally, the highest proficiency level will expect students to write sentences that effectively use subordination, coordination, word choice, modification including figures of speech, rhythm, balance and personal style to coherently and forcefully express intended messages.

Knowledge. The committee should list the conceptual statements about writing mechanics that all students should understand. Some examples:

- Mechanics are an accepted system for focusing the reader's attention on the writer's thought.
- Mechanical conventions change.
- Spelling is an accepted way for encoding particular oral symbols.
- Conventions of writing evolve from good writing.
- Handwriting tells a good deal about the writer.
- Writing mechanics are learned behavior and can be improved.

Values or attitudes. The curriculum developers also must decide what values or attitudes about writing mechanics are desirable. For example:

Pupils will demonstrate that they value

- the importance of mechanical correctness for both personal and vocational reasons;
- a sense of curiosity about writing conventions, their reasons for being, their origins, their changes;
- being alert to changes in writing customs that can be seen in well-written contemporary works.

Spelling

The mechanics of writing include spelling, an important skill that is often taught as a separate subject in the elementary school.

Research findings. There is a high social value placed on correct spelling and many people complain that poor spelling seems to be rapidly increasing. Some attention to the research findings, summarized below, may assist in effective program planning.

- Pupils need first to learn how to spell words that they use and misspell in their own writing.
- The test-study approach is superior to the study-test method of instruction.
- There are indications that pupils who correct their own spelling tests learn to spell as a result.
- Extra time spent on spelling practice (more than 75 minutes per week) does little to improve spelling.
- Poor study habits are a common cause of poor spelling because students do not follow study steps suggested.
- How well students learn to spell depends largely on motivation.
- There is no common agreement about the assignment of words to specific grade levels.

Spelling methods. Students may learn several different ways to become accurate spellers. They may learn to sound out words that are spelled phonetically, to spell words by known structure, or to spell words from visual memory. Older students may learn to spell by using a spelling generalization or principle or by understanding the process by which language changes.

There are several questions that the committee may discuss as part of their preparation of the spelling segment of the guide. These include:

- What are the implications for the methodology of the spelling program if it is placed in the writing skills program? If it is part of the reading word analysis program?
- What are the sources of the words to be taught?
- In what ways should pupils be organized for spelling instruction (whole class, small groups, pairs, independent study)?
- What methods can be used to encourage students to use correct spelling?
- What methods would be most effective for teaching spelling?

Handwriting

Handwriting is also an important member of the writing mechanics family. The primary goal of handwriting is legibility, whether the style be manuscript or cursive. Today, districts are using many different plans to incorporate handwriting instruction into the curriculum.

Research findings. A review of handwriting research reveals some findings that have implications for curriculum developers. Some of the implications follow.

- Encourage children to find creative and purposeful uses for their writing.
- Help children to analyze and diagnose their own handwriting problems in order to improve legibility.
- Provide interesting and varied handwriting activities that require pupils to practice writing in functional situations.
- Copying exercises in handwriting are more effective than tracing exercises.
- Cursive handwriting is a difficult skill to acquire.

Handwriting methods. Traditionally, handwriting has been taught separately in the elementary grades. In the primary grades, K–2, most children learn how to use manuscript writing. In some districts, they are allowed to continue with this style throughout their school careers. In others, they are converted to cursive writing, usually beginning in the third grade. For some children, this transition is very difficult, but for others it simplifies the writing process. Research shows that if cursive writing is taught systematically, students tend to learn it correctly and well.

One of the most effective methods of improving handwriting competency is self-evaluation. Many studies show that children respond well to self-criticism and develop superior letter formation as a result. The more imaginatively this evaluation is approached, the more likely that students will improve. One teacher developed a series of "diseases" which were names for common errors such as

"frillyosis" (unnecessary decoration). This teacher's students responded well to this strategy and their handwriting improved markedly.

The committee may wish to recommend a specific handwriting system to the teachers or it may suggest a variety of approaches. In any case, teachers should be encouraged to pay attention to student handwriting.

Summary

The teaching of writing mechanics, including spelling and handwriting, will help students develop greater communication skill in all subject areas. The committee needs to develop appropriate goals and objectives for this component of the curriculum and activities that can involve students of all abilities in improving their basic writing skills. The emphasis should be placed on each student's work, helping each one become more adept in using the conventions of written English.

Part IV

Evaluation and Implementation

Evaluating and Implementing the Guide 10

Once the language arts curriculum development committee has written goals and objectives, identified strategies and materials, and suggested alternative methods of student and program evaluation, there is still one final question to answer. How does the guide meet the criteria set by the National Council of Teachers of English (NCTE)?[14]

Annually, NCTE recommends specific guides as models. Each of these guides meets most of the standards that have been developed by the national organization, although no guide has ever satisfied all the criteria. Before the committee completes its task, however, it might be productive to check the local guide against the national criteria or to ask NCTE to perform this service. There will be no charge.

Criteria for guide evaluation

The NCTE criteria are reprinted here and cover evaluation of a guide's treatment of philosophy, objectives, procedures, content, and evaluation. They are presented in checklist form for ease of use and may be photocopied if the committee desires.

Checklist For Guide Evaluation

Criteria for Planning and Evaluation of English Language Arts Curriculum Guides
Adapted from National Council of Teachers of English (NCTE)

Philosophy. This guide

	Yes	No	?
1. has a statement of philosophy that coherently explores the beliefs of teachers about students and subject matter.			
2. has content that follows logically and consistently from its statement of philosophy.			

	Yes	No	?
3. promotes a natural, organic integration of language arts experiences.			
4. encourages teachers to view language both as a subject and as a communicative process central to all human life and learning.			
5. stipulates that individual processes of language development and concept development take precedence over arbitrary grade level expectancies or requirements.			
6. expresses the belief that the English program should aid students in planning, executing, and evaluating their learning experiences both individually and in groups.			
7. suggests that teaching and learning are cooperative, not competitive, activities in the classroom.			
8. indicates that successful experiences in language development are essential for all students.			
Policies and Procedures. This plan			
9. helps free teachers by explaining their responsibilities and by suggesting the possibilities open to them.			
10. states procedures for both individual and group decision making on such matters as selecting and ordering materials, equipment, and services.			
11. supports the view that curriculum building is an ongoing process.			
12. reflects the interaction and cooperation of members of the total educational community.			
13. encourages continual in-service training and professional improvement for all teachers.			
Objectives. This guide			
14. has objectives that follow directly from the philosophy.			
15. sets clear objectives for all the major components of the English curriculum.			
16. states objectives in a manner which facilitates recognition and description of progress.			
17. distinguishes teacher objectives from student objectives.			
18. recognizes that many objectives are desirable even though progress toward them may not be conveniently observed nor accurately measured.			
19. recognizes that cognitive and affective behavior are inseparable in actual experience.			
20. contains objectives for improving language performance, as well as perceiving more clearly what others do with language.			

	Yes	No	?
Organization. This plan			
21. makes clear how particular units, lessons, and or procedures are related to the total English program.			
22. suggests a possible workable sequence of basic communication skills.			
23. organizes major aspects of the language arts to provide directions for planning.			
24. regards textbook materials, if used, as resources rather than courses of study.			
25. suggests a variety of classroom organizations and activities to accommodate various kinds of learning.			
26. supplies specific procedures which will enable teachers to help their students to become increasingly independent.			
27. reflects the principle that the students themselves should often generate learning activities.			
Process as Content. This guide			
28. distinguishes between conventional "expository" teaching methods and "discovery," "inductive," or "inquiry" methods.			
29. contains activities that have a "problems" or "questions" focus.			
30. arranges its inquiry approach so that students gain confidence in their problem-solving abilities.			
31. indicates methods to promote cooperative interaction among students.			
32. has strategies to encourage each student to discover and extend his/her own ways of perceiving and learning.			
33. stipulates ways to focus conscious attention on the processes of inquiry and learning.			
Language. This guide			
34. suggests that the content of language study often comes from real life.			
35. provides for study of conventional areas of linguistics.			
36. suggests study of unique customs of specific language areas.			
37. provides for frequent imaginative use of language in student-created and student-moderated groups.			
38. reflects knowledge of current or recent developments in modern language theory.			
39. suggests activities that help students learn the difference between grammar and usage.			

	Yes	No	?
40. recognizes that analysis of language, as in grammar study, does not necessarily improve performance in composing.			
41. recognizes the assets of bidialectal, bilingual, and non-English-speaking children in exploring language concepts.			
42. suggests activities that help students acquire or expand their facility to understand and use the English language.			
43. recognizes the importance of children accepting their "home-rooted" language, as well as that of others.			
Composition. This guide			
44. perceives composing as occurring in four ways: speaking, writing, acting, and filming.			
45. emphasizes the significance of composing as a means of self-discovery.			
46. recognizes the importance of the composing processes as ways of bringing order to human experience.			
47. has activities designed to stimulate composing.			
48. recommends that composing should often occur in small groups.			
49. affirms that composing is always creative.			
50. suggests that composing stems from meaningful precomposing experiences.			
51. recommends that composition should occur for different purposes and usually for audiences other than the teacher.			
52. recommends that composing should occur in an atmosphere of maximum sharing.			
Media. This guide			
53. promotes audiovisual as well as verbal literacy.			
54. acquaints teachers with the characteristics and potential use of various media.			
55. suggests ways of involving students in using media.			
56. suggests specific media supplements for learning activities.			
57. lists media resources available to teachers, and specifies procurement procedures.			
Reading and Literature. This guide			
58. provides ways for the teachers to determine individual degrees of readiness.			
59. suggests procedures to help teachers develop student reading skills.			

	Yes	No	?
60. recognizes that a total reading program reaches beyond the developing of basic reading skills.			
61. relates the skills of reading to a total language program.			
62. makes provisions for a comprehensive literature program.			
63. recognizes that it is more important to "engage in" literature than to talk about terms.			
64. recommends that teachers allow and encourage students to select and read all types of literature, especially contemporary.			
65. helps teachers to identify, accept, and explore all varieties of affective and cognitive response.			
66. suggests acting and role playing as means of exploring literature.			
Evaluation. This guide			
67. has a coherent and useful rationale for evaluation.			
68. stipulates that reporting procedures describe pupil progress, including growth beyond the scope of stated objectives.			
69. makes clear that grades and standardized tests, if used, do not constitute the major purpose of evaluation.			
70. suggests methods of evaluation which help to encourage a pupil, not to discourage her/him.			
71. helps teachers diagnose individual learning progress and suggests methods and materials to accomplish this.			
72. suggests that most evaluation be tailored to the students' ability, age, and personality.			
73. recognizes that the student must be involved in all evaluation.			
74. suggests ways that teachers and students can use the results of evaluation to change the program as often as necessary.			
Design. This guide			
75. is easy to read; the language is clear and effective.			
76. exhibits an appealing form and style.			
77. has a format which makes revision convenient.			
78. states its relationship to any other curriculum guides published by the school system.			
79. suggests as resources a large variety of specific background materials and school services.			
80. identifies people and procedures which will promote interdisciplinary activities.			

Implementation of the guide

Once the guide has been checked against the NCTE criteria and adjustments made where indicated, it can be duplicated and distributed to teachers.

Such careful work goes into preparation that it is easy to forget that publication is only a beginning. Four continuing tasks follow: (1) focusing on career and consumer education; (2) providing sufficient instructional time; (3) instituting professional development, and (4) reviewing and revising the guide.

Focusing on career and consumer education. Students need to be made aware of careers related to language arts as well as the importance of competence in language arts for success in any career. They also need to be made aware of how important proficiency in language arts is to them as consumers. Teachers should consult the state guides for curriculum development in consumer and career education for examples of activities that promote language arts learning in both of these areas.

For instance, *A Guide to Curriculum Development in Career Education* suggests numerous activities such as a class discussion around the question "How can what we are studying be used in different career clusters?" For higher grade levels, the guide suggests that students learn to complete a job application form and write a resume.

A Guide to Curriculum Development in Consumer Education indicates activities appropriate for language arts instruction such as videotaping a series of television advertisements, playing them for the class first without the sound track, then with the sound track. This listening experience would be followed by a discussion of how words and sounds influence the selling of goods. Or the videotape role playing of students might be followed by a situation in which a buyer complains about a faulty product or service. Each of these activities not only promotes learning about career or consumer education but also offers prime opportunities for integrating the skills and content of language arts.

Providing sufficient instructional time. Considerable research has demonstrated the importance of time on task for successful learning. Language arts learning is no exception. With a limited number of minutes in the school week and a great deal of instruction to provide, teachers are urged to be inventive in efforts to provide as much language arts instruction as possible.

One way of maximizing instructional time is for teachers in self-contained classrooms to combine teaching of language arts with instruction in another subject area: helping students improve their writing of a social studies paper, their reading of mathematic problems, their listening to and viewing of a scientific demonstration, and much else.

A second way of maximizing instructional time can take place at all levels of school. In this approach, teachers teach several aspects of language arts at the same time. Projects such as dramatizing a poem, surveying the language arts skills needed for various occupations in the community, and other similar activities provide opportunities for learning about the content of language arts as well as for continued development of communication skills. Such teaching is both meaningful for students and economical in the use of instructional time.

Optimal use of available time is essential. Even so, a minimal amount must be set aside for an effective language arts program. The amounts of time recommended are based on a study of school allotments for reading instruction in Connecticut Schools[15] with additional time added for other aspects of language arts study. Through the elementary grades, assuming a 1,500-minute week, time allotments are expressed in a range. For the secondary school grades a recommended number of periods per week is listed.

Time Recommendations

Grades	Minutes Per Week	Periods Per Week
1–3	900 to 1,200	
4–5 (6)	645 to 900	
(6) 7–8		5
9–12		5

The recommended times may be increased if a local district has more than 1,500 minutes available at the elementary school level, if it establishes developmental reading or speech courses at the middle school level, or if it offers elective programs at the high school.

Instituting professional development. The best guide is only an outline. Teachers must have opportunity to discuss and develop explicit amplification of what is suggested in the guide. If participation in the construction of the guide has been broad, teachers will be motivated to explore, on their own initiative, means of implementing it. But they need guidance.

The possibilities for professional development activities are almost endless. Such activities must be centered on topics recognized as important by teachers themselves. The range of possibilities is broad and might include a teaching demonstration; preparing instructional materials for classroom use; previewing new equipment and software being considered for purchase; discussing the implications of current theories, such as the theory of artificial intelligence and its relationship to the acquisition of aural and reading comprehension skills. Any opportunity which encourages teachers to look closely at what they are *expected* to do, what they *want* to do, what they *are* doing or may be doing in the future, provides fertile ground for in-service education.

Reviewing and revising the guide. An exemplary guide is a dynamic instrument. Committee members who plan a guide should also plan the means for its systematic review and revision. Regularly scheduled meetings for discussion of the new guide are essential, as is an ongoing record of suggestions for change. If the new guide is well done, it outlines the overall design for the program but leaves ample opportunity for the innovation and changes that keep a guide up-to-date. A guide becomes a part of the school when teachers know it is their own best work and when they also know that their opinions and experiences will affect changes made next year.

A perpetually developing, "living" guide is both the product and the reflection of a faculty which is itself developing and alert to new challenges.

Appendix A
Statewide Goals for Education

From Connecticut's *Comprehensive Plan for Elementary and Secondary Education, 1980–1985*

GOAL ONE

Motivation to Learn

To realize their potential to learn, students must be highly motivated.

Therefore:

Connecticut public school students will develop strong motivation by responding to the high expectations of their parents, teachers and school administrators, by understanding and striving to fulfill personal aspirations, and by developing the positive feelings of self worth which contribute to responsible behavior and personal growth, health and safety.

GOAL TWO

Mastery of the Basic Skills

Proficiency in the basic skills is essential for acquiring knowledge and for success in our society.

Therefore:

Connecticut public school students will, to their full potential, learn to communicate effectively in speech and writing, read with understanding, acquire knowledge of and ability in mathematics, and strengthen decision making skills.

Appendix A (continued)

GOAL THREE

Acquisition of Knowledge

Acquiring knowledge leads to fuller realization of individual potential and contributes to responsible citizenship.

Therefore:

Connecticut public school students will acquire the knowledge of science, mathematics, social studies, the arts, literature and languages which leads to an understanding and appreciation of the values and the intellectual and artistic achievements of their culture and other cultures, and will take full advantage of opportunities to explore, develop and express their own uniqueness and creativity.

GOAL FOUR

Competence in Life Skills

Students are challenged to function successfully in multiple roles as citizens, family members, parents, producers and consumers.

Therefore:

Connecticut public school students who complete secondary level studies will have the ability to make informed career choices, understand the responsibilities of family membership and parenthood, be prepared to undertake the responsibilities of citizenship in their communities, in the state, in the nation and in the world, and have the skills, knowledge and competence required for success in meaningful employment, or be qualified to enter postsecondary education.

GOAL FIVE

Understanding Society's Values

To be responsible citizens and contribute to positive change, students must understand and respect the underlying values of this society.

Therefore:

Connecticut public school students will appreciate diversity and understand the inherent strengths in a pluralistic society; they will understand and respond to the vital need for order under law; they will acquire the knowledge necessary to live in harmony with the environment, and actively practice conservation of natural resources, and they will respect the humanity they share with other people.

Appendix B
Legislation

The series of guides to curriculum development published in 1981 by the State of Connecticut Board of Education is consistent with the provisions of Sections 10-4 and 10-16b (or P.A. 79-128) of the Connecticut General Statutes.

Section 10-4. Duties of Board. (a) . . . shall prepare such courses of study and publish such curriculum guides . . . as it determines are necessary to assist school districts to carry out the duties prescribed by law . . . .

Section 10-16b. Prescribed courses of study. (a) In the public schools the program of instruction offered shall include at least the following subject matter, as taught by legally qualified teachers: the arts; career education; consumer education; health and safety; language arts, including reading, writing, grammar, speaking and spelling; mathematics; physical education; science; social studies, including, but not limited to, citizenship, economics, geography, government and history; and in addition, on at least the secondary level, one or more foreign languages and vocational education.

(b) Each local and regional board of education shall on September 1, 1982, and annually thereafter at such time and in such manner as the commissioner of education shall request, attest to the state board of education that such local or regional board of education offers at least the program of instruction required pursuant to this section, and that such program of instruction is planned, ongoing and systematic.

(c) The state board of education shall make available curriculum materials and such other materials as may assist local and regional boards of education in developing instructional programs pursuant to this section.

Appendix C
Language Arts Philosophies

(Samples)

Language Arts Philosophy for K–8

Language is the facilitator of communication: communication is a basic human need. Education is the process through which formal language skills necessary for such communication are developed and enhanced. This is achieved through a succession of skills appropriate to progressive stages of human development. The classroom represents the environment in which formal language learning occurs for the school-age child. Such classroom environment gives consideration to prior stage of development. The language curriculum becomes a means by which students develop patterns of productive thought through a progression of skills. To do this it is necessary to create for this student an atmosphere which is conducive to developing a positive self-image, a spirit of inquiry and an appreciation for creative thinking. The ultimate goal is that the individual will reflect an appreciation of his [her] heritage and an ability to communicate to posterity in a developing continuum of civilization.

Ashford (CT) Public Schools

Language Arts Rationale

Language is essential to our humanity and is an integral part of all phases of the learning process. Since people use language primarily to interact with others and to communicate ideas and feelings, it is the basic tool of a student's academic and social world. It is important, therefore, that students develop listening, speaking, reading and writing competencies, to function effectively and to live fully.

East Hartford (CT) Public Schools

Language Arts Philosophy

The West Hartford English Language Arts Program is based on the assumption that early, continued and extensive involvement in the use of language is fundamental to the developmental of a literate, mature and competent human being. Man's greatest invention,

language, distinguishes and humanizes [her] him, while making possible his [her] intricate social, economic and political systems.

In our schools, language arts is realized and developed in five basic forms: in reading, in literature, in writing, in the media, and in a changing grammatical and syntactical system. Through an expanded understanding of the relationships that exist in the use of these forms, the student works toward a level of language competency which increasingly influences [her] his relationships with others and his [her] understanding of [herself] himself.

As the student moves from level to level through the English Language Arts program, he [she] encounters a developmental sequence. At the primary level (K – 3), initial activities include the oral and written experiences of listening, the reading skills of decoding and comprehending, and creative expression. The intermediate level (4 – 6) continues work in listening, reading and composing, with emphasis on skills fostering growth in perception of details, originality, organization of ideas and mechanical proficiency in language use. Junior high school students continue work with communication skills at an advanced level. Specific literary forms and the interdisciplinary use of language are examined. At the high school, a two-year required program (9 – 10) emphasizes the individualization and refinement of writing, reading and speaking skills. This program is designed to prepare students for a two-year elective program (11 – 12) in the areas of literature, composition, and such communication-related areas as theatre, speech, journalism, film and mass media.

Through these K – 12 language experiences students develop skills, the self-awareness and the values from which they may choose to act as mature, literate and competent individuals.

West Hartford (CT) Public Schools

Appendix D
Suggested Resources Available from Organizations

This listing is an adapted version of a previous listing drawn up by the Resource and Referral Service, National Center for Research in Vocational Education at Ohio State University. It appeared in an issue of *Educational R & D Report*.

* of special interest to elementary school staff

** of special interest to secondary school staff

Association for Supervision and Curriculum Development (ASCD)
225 N. Washington Street
Alexandria, VA 22314
Contact: Ordering Department
703/549-9110

Classroom-Relevant Research in the Language Arts (1978 - $7.50) K-12

CEMREL, Inc.
3120 59th Street
St. Louis, MO 63139
Contact: Verna Smith, Public Information Director
Jennie Scagg, Publications Manager
314/781-2900

The *Theatre Game File* (CP 0806 - $30) K-12

* *Through the Arts to the Aesthetic: The CEMREL Asthetic Education Curriculum* (CP 0853 - $9.00) 1-6

** *A Unit in Communication Skills Development* (CP 0850 - $11.95) JHS SHS

ERIC Clearinghouse on Reading and Communication Skills (ERIC/RCS)
1111 Kenyon Road
Urbana, IL 61801
Contact: Holly O'Donnell, User Services Coordinator
217/328-3870

** *Development of Functional Communication Competencies: Grades 7-12* (1977 - $1.40 members; $1.50 nonmembers) 7-12

* *Development of Functional Communication Competencies: Pre-Kindergarten-Grade 6* (1977 - $1.40 members; $1.50 nonmembers) PK-6

Group Inquiry Techniques for Teaching Writing (1976 - $1.40 members; $1.95 nonmembers)

A Learning Center Approach to Basic Communication Courses (1977 - $1.60 members; $1.75 nonmembers)

Listening Instruction (1979 - $2.25 members; $2.50 nonmembers) K-12

Instructional Materials Laboratory
10 Industrial Education Building
University of Missouri–Columbia
Columbia, MO 65211
Contact: Eileen Woody, Sales Secretary
314 882–2883

** *Business Communications* (BOE-5-1, 1977 – $15.00) JHS SHS

International Reading Association (IRA)
800 Barksdale Road
P.O. Box 8139
Newark, DE 19711
Contact: Drew Cassidy, Public Information Officer
302 731–1600

Children's Prose Comprehension: Research and Practice (No. 730, 1981 – $5.00 members; $7.00 nonmembers)

* *Children's Writing: An Approach for the Primary Grades* (No. 935, 1979 – $3.00 members; $4.00 nonmembers) 1–3

Cloze Instruction Research: A Second Look (No. 867, 1980 – $2.50 members, $4.00 nonmembers) K–12

Cognition, Curriculum, and Comprehension (No. 520, 1977 – $6.00 members; $8.50 nonmembers) K–12

Developmental and Cognitive Aspects of Learning to Spell (No. 941, 1980 – $5.00 members; $7.00 nonmembers) K–12

Indoctrinate or Educate (No. 120, 1979 – $2.50 members, $3.50 nonmembers) K–12

Making Reading Possible Through Effective Classroom Management (No. 729, 1980 – $6.00 members; $9.00 nonmembers) K–12

Oral Language: Expression of Thought (No. 480, 1977 – $1.50 members; $2.00 nonmembers) K–12

Reading and Career Education (No. 119, 1975 – $3.50 members, $5.00 nonmembers) K–12

Reading and Writing Instruction in the United States: Historical Trends (No. 855, 1977 – $3.00 members, $4.00 nonmembers) K–12

The Role of Literature in Reading Instruction: Cross-Cultural Views (No. 429, 1981 – $3.00 members, $4.50 nonmembers) K–12

Teaching Reading as Concept Development: Emphasis on Affective Thinking (No. 852, 1974 – $3.50 members; $5.00 nonmembers) K–12

Television and Classroom Reading Programs (No. 214, 1973 – $1.75 members; $2.00 nonmembers) K–12

National Council of Teachers of English (NCTE)
1111 Kenyon Road
Urbana, IL 61801
Contact: Ordering Department 217/328–3870

Aids to Curriculum Planning English Language Arts K–12 (1973 – $5.15 members; $6.75 nonmembers) K–12

Dealing with Censorship (1979 – $6.50 members; $7.50 nonmembers) K–12

** *A Guide for Developing an English Curriculum for the Eighties* (1980 – $5.50 members; $6.50 nonmembers) JHS SHS

Growth Through English: Third Edition (1975 – $5.60 members; $6.00 nonmembers) 1–12

** *Just Writing* (1977 – $4.00 members; $4.50 nonmembers) SHS

A Laboratory Approach to Writing (1977 – $3.95 members, $4.50 nonmembers) 1–12

Language Development: Kindergarten Through Grade 12 (1976 – $4.00 members; $5.00 nonmembers) K–12

* *The Language Arts Teacher in Action* (No. 26510R, 1977 – $3.00 members; $3.50 nonmembers) K–6

Listening: Its Impact at All Levels on Reading and the Other Language Arts, Revised Edition, (1979 – $5.25 members; $6.00 nonmembers)

The New Literacy: The Language of Film and Television (No. 33339, 1979 – $2.50 members; $2.75 nonmembers) K–12

Three Language Arts Curriculum Models: Pre-Kindergarten Through College (1980 – $7.50 members, $8.50 nonmembers) PK–12

Recommended English Language Arts Curriculum Guides K–12 (1980 – $.75 members; $1.25 nonmembers) K–12

Strategies for Teaching the Composition Process (1978 – $3.50 members; $3.95 nonmembers) 1–12

Appendix D (continued)

Teaching Writing (1977 – $2.50 members; $3.00 nonmembers) 1 – 12

National Education Association (NEA)
Order Department
The Academic Building
Saw Mill Road
West Haven, CT 06516
Contact: Order Department 203/934 – 2669

The New Copyright Law: Questions Teachers and Librarians Ask (1977 – $2.00) K – 12

National Writing Project (NWP)
School of Education
5635 Tolman Hall
University of California
Berkeley, CA 94720
Contact: James Gray, Director 415/642 – 0963

A series of monographs written by teacher-consultants of the BAWP and NWP is available. An annotated list of available titles and ordering information may be obtained from the Publications Department of the Bay Area Writing Project at the address above.

The NETWORK, Inc.
290 South Main Street
Andover, MA 01810
Contact: John Collins, Project Director 617/470 – 1080

Improving Writing Skills: A Training Package for the Coordination of Writing Programs 1 – 12

Resource and Referral Service
National Center for Research in Vocational Education
Ohio State University
1960 Kenny Road
Columbus, OH 43210

* *Composing Childhood Experience: An Approach to Writing and Learning in the Elementary Grades* (1979 – $4.00) 1 – 6

** *Editing: A Way of Life* (CP 0349 – $9.00) JHS/SHS

Speech Communication Association (SCA)
5105 Backlick Road
Annandale, VA 22003
Contact: Director of Educational Services 703/750 – 0533

Communication Games and Simulations (1978 – $1.75) K – 12

* *Developing Communication Competence in Children* (1976 – $7.75)

Listening Instruction (1979 – $2.50) K – 12

** *Mass Communication Instruction in the Secondary School* (No. 310, 1978 – $5.00) JHS/SHS

* *Nonverbal Communication in the Elementary Classroom* (1975 – $1.50) K – 6

* *Partners in Play: A Step-By-Step Guide to Imaginative Play in Children* (1977 – $10.95) K – 6

Speech Communication Activities in the Writing Classroom (No. 311, 1980 – $3.00)

* *Teaching Functional Communication Skills in the Elementary Classroom* (No. 510, 1978 – $.25) K – 6

** *Teaching Functional Communication Skills in the Secondary Classroom* (No. 511, 1978 – $.25) JHS/SHS

Southwestern Regional Laboratory (SWRL)
Educational Research and Development
4665 Lampson Avenue
Los Alamitos, CA 90720
Contact: Roger Scott, Technical Assistant Manager 213/598 – 7661

SWRL has developed four Communication Skills Programs (CSP) that represent a coordinated approach to language arts instruction. Published by Ginn and Company, each of the four CSP components (Reading, Composition, Expressive Language and Spelling) includes training and implementation resources, as well as a tested instructional program. A booklet that describes each program is available from Ginn and Company, P.O. Box 2649, Columbus, OH 43216; 614/253 – 8661.

Appendix E
Framework for Learning to Write

This framework is an abridgment of the Torrington (Connecticut) Public Schools "Writing Framework." The complete outline states student competencies for six stages from Writing Readiness to the Mature Writer. Included here are only the competencies for the first and sixth stages. The framework takes ideas from other writing programs as well as McCaig's developmental stages of writing.* It is not a final document, but only a start. The stages are suggested as developmental because they are based on informal observations of children, but no claim is made to an invariant sequence. Nor is each stage discrete. Some of the items overlap and some are repeated at more than one stage with only the level of complexity changing.

The stages are not age bound. The writer who needs remediation in high school might start at Stage I and work up. However, they correspond to grade levels roughly as follows:

STAGE	GRADE
I Writing Readiness	Preschool
II Beginning Writing	Kindergarten/1st Grade
III Primary Writing	Primary Grades
IV Intermediate Writing	Intermediate Grades
V The Capable Writer	Junior High
VI The Mature Writer	High School

The items in the outline are intended to imply activities and a style of teaching. For example, language experience is mentioned for readiness and in the later stages, editing and taking into account different audiences are emphasized.

STAGE I: Writing readiness

A. The child will be able to dictate
   1. words for objects
   2. words for pictures
   3. captions for pictures
   4. sentence(s) for pictures
   5. individual and group experience stories

B. The child will make initial written attempts at expression in scribble writing.

Appendix E (continued)

[Stages II through V omitted.]

STAGE VI: The mature writer

A. The student will be able to write
   1. thank you letters
   2. sympathy or apology letters
   3. invitations
   4. letters to the editor
   5. letters of petition
   6. persuasive letters
   7. letters of inquiry, letters of application
   8. business letters

B. The student will be practiced in filling out forms
   1. tax forms
   2. application forms

C. The student will be able to organize thoughts about self
   1. biography
   2. resume

D. The student will be able to analyze pieces read, or experiences
   1. model styles of writers
   2. write book reports or reviews
   3. write comparison contrast pieces
   4. write play, movie, or restaurant reviews

E. The student will write creative (or poetic) works
   1. free verse
   2. humorous poems (e.g., limericks), essays
   3. patterned poems: Haiku, diamante, etc.
   4. short stories
   5. dramatic dialogue

F. The student will write for publication
   1. news articles
   2. reviews
   3. editorials

G. The student will write reports based on research
   1. take notes
   2. complete outlines
   3. document sources: quote, paraphrase, footnote, organize a bibliography

H. The student will edit for mistakes
   1. punctuation
   2. spelling
   3. grammar
   4. clarity of thought
   5. organization

I. The student will use minimal word forms
   1. classified ads
   2. slogans
   3. headlines

*McCaig, Roger A. "The Writing of Elementary School Children: A Model for Evaluation" (Grosse Pointe, MI: Dept. of Inst., Grosse Pointe Public School System, 1972)

Appendix F
Resources for Locating Print and Nonprint Materials

Listed by school level, by content area, by ethnic groups, and by specialized topics.

General Pre-K–12

Anatomy of Wonder: A Critical Guide to Science Fiction, 2nd edition. Neil Barron. 1981. paper. $22.95. 724 pp. R. R. Bowker

Educational Film Locator of the Consortium of University Film Centers. Ed. by Willard D. Phillipson. 1978. $45.00. R. R. Bowker

Fiction for Youth: A Recommended Guide. Ed. by Lillian Shapiro. 1980. $19.95. Neal Schuman.

Paperbound Books for Young People Preschool Through Grade 12, 2nd edition. 1980. 388 pp. $9.95. R. R. Bowker

Periodicals for School Media Programs. Selma K. Richardson, ed. 1978. 420 pp. paper. $8.50. American Library Association (ALA)

Science Fiction Story Index, 2nd edition. Marilyn Fletcher. 1981. paper. $20.00. 622 pp. ALA

Short Stories on Film. Carol A. Emmens. 1978. 345 pp. $18.50. Libraries Unlimited

Video Source Book, 2nd edition. Published by the National Video Clearinghouse. 1980. 1262 pp. $65.00. Gale Research Co.

Elementary, Middle Junior High School

Adventuring with Books: A Booklist for Pre-K–Grade 8. Ed. by Patricia J. Cianciolo. 1977. paper. 395 pp. National Council of Teachers of English (NCTE)

Best Books for Children: Preschool Through Middle Grades, 2nd edition. Ed. by John T. Gillespie and Christine B. Gilbert. 1981. 688 pp. $29.95. R. R. Bowker

Best Books for Children. 15th edition. Ed. by John T. Gillespie and Christine B. Gilbert. 1978. paper. $12.95. R. R. Bowker

Bibliography of Books for Children, revised edition. Ed. by Bonnie D. Baron. 1977. $3.75. ACEI

Books for Children, Preschool Through Junior High School, 1970–1971. Selected and reviewed by The Booklist. 1972. paper. $5.00. 176 pp. ALA

Children's Books Too Good To Miss, revised 7th edition. May H. Arbuthnot, ed. 1979. $7.95. UPBS.

Children's Catalog, 14th edition. 1981. $54.00. 1296 pp. (plus 1982–85 supplements). H. W. Wilson Co.

Children's Media Market Place. Ed. by Deidre Boyle, et al. 1978. paper. $15.95. Gaylord Professional Publications

Elementary School Library Collection, 11th edition. Ed. by Phyllis Van Orden and Lois Winkel. 1977. $32.95. Bro-Dart Foundation

Films and Filmstrips in Language Arts: An Annotated Bibliography. Jill P. May. 1981. 103 pp. $5.75. NCTE

Guide to Children's Magazines, Newspapers, Reference Books. Judy Mathews and Lillian Drag. 1974. $.50. ACEI

Introducing More Books: A Guide to the Middle Grades. Diana Spirt. 1978. 240 pp. $13.95. R. R. Bowker

Let's Read Together: Books for Family Enjoyment, 4th edition. Association for Library Service to Children. 1981. 124 pp. paper. $5.00. ALA

More Films Kids Like. Maureen Gaffney, ed. 1977.

Appendix F (continued)

186 pp. paper. $8.95. ALA

A Multimedia Approach to Children's Literature: A Selective List of Films, Filmstrips and Recordings Based on Children's Books, 2nd edition. Ellin Greene and Madalynne Schoenfield. 1977. 206 pp. paper. $6.00. ALA

Notable Children's Books, 1940–1970. Notable Children's Books Committee, Children's Services Division, ALA. 1977. 96 pp. paper. $3.00. ALA

Notable Children's Books 1971–1975. Re-Evaluation Committee Association for Library Service to Children. 1981. 48 pp. paper. $3.00. ALA

Picture Books for Children, 2nd edition. Patricia Cianciolo. 1981. paper. $12.50. 254 pp. ALA

Subject Index to Poetry for Children and Young People 1957–1975. Dorothy B. Frizzell Smith and Eva L. Andrews, comps. 1977. 1050 pp. cloth. $30.00. ALA

Junior High School Senior High School

Bibliography of British and American Drama of the Nineteenth and Twentieth Centuries. Lawrence S. Thompson. 1975. $28.50. G.K. Hall

Book Bait: Detailed Notes on Adult Books Popular with Young People. 3rd edition. Ed. by Elinor Walker. 1979. 172 pp. paper $4.00. ALA

Books for Secondary School Libraries, 6th edition. Compiled by National Association of Independent Schools, Library Committee. 1980. $29.95. R. R. Bowker

Books for the Teen Age: An annual selection of books, both recent and older, with one-line annotations for books of the current year. 1981. $2.50 est. N.Y. Public Library

Books and the Teen-Age Reader: A Guide for Teachers, Librarians and Parents, revised edition. G. Robert Carlson. 1972. $9.95. Harper & Row Pubs., Inc.

Books for You: A Booklist for Senior High Students. Ed. by Kenneth L. Donelson and Committee on the Senior High School Booklist. 1976. $2.95. NCTE

Doors to More Mature Reading: Detailed Notes on Adult Books for Use With Young People. Committee of the Young Adult Services Division, ALA. 1964. 192 pp. paper. $4.50. ALA

High Interest—Easy Reading: For Junior and Senior High School Students, 3rd edition. Marian E. White, editorial chair. 1979. 98 pp. $2.75. NCTE

Horror Literature: A Core Collection and Reference Guide. Marshall B. Tymn. 1981. paper. $19.95. 576 pp. R. R. Bowker

Junior High School Library Catalog, 4th edition. 1980. $62.00. Wilson

Reference Material for Young People, revised edition. Muriel Lock, et al. 1971. $15.00. Shoe String

Your Reading: A Booklist for Junior High School Students. Prepared by the Committee on the Junior High School Booklist. 1976. paper. $2.95. NCTE

Content Areas

AAAS Science Book List for Children, 3rd edition. Hillary J. Deason, Comp. 1972. $8.95. AAAS

AAAS Science Book List Supplement, Ed. by Katheryn Wolff and Jill Storey. 1978. $16.50. AAAS

High School Mathematics Library, revised edition. William L. Schaaf, ed. 1976. paper. $3.40. NCTM

The Literature of Jazz, 2nd edition. Donald Kennington and Danny L. Read. 1981. paper. $11.00. 284 pp. ALA

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures. 1977 $75.00 Modern Language

World History in Juvenile Books. Seymour Metzner. 1973. 356 pp. $14.00. Wilson

Notable Children's Trade Books in the Field of Social Studies. National Council for the Social Studies/Children's Book Council Joint Committee. 1980. Free upon receipt of a self-addressed envelope stamped with two-ounce, first class postage. NCSS

Ethnic Groups

The American Indian in Short Fiction: An Annotated Bibliography. By Peter G. Beidler and Marion F. Egge. 1979. 215 pp. $11.00. Scarecrow Press, Inc.

Bibliography of Negro History and Culture for Young Readers. Ed. by Miles M. Jackson, Jr. 1969. paper. $3.95. University of Pittsburgh Press

Black Literature for High School Students. Barbara Dodds Stanford and Karima Amin. 1978. 273 pp. $4.75. NCTE

Books in Spanish for Children and Young Adults: An Annotated Guide Libras Infantiles y Juveniles en Espanol: Una Guia Anotada. By Isabel Schon. 1978. 165 pp. $10.00. Scarecrow Press, Inc.

Books on American Indians and Eskimos: A Selection Guide for Children and Young Adults. Mary Jo

Lass-Woodfin, ed. 1977. paper. $20.00. 360 pp. ALA

Building Ethnic Collections: An Annotated Guide for School Media Centers and Public Libraries. Lois Buttlar and Lubomyr R. Wynar. 1977. 434 pp. $18.50. Libraries Unlimited

Children's Books on Africa and Their Authors: An Annotated Bibliography. Nancy J. Schmidt. 1975. $17.50. Holmes and Meier

Ethnic Film and Filmstrip Guide for Libraries and Media Centers: A Selective Filmography. Lubomyr R. Wynar and Lois Buttlar. 1980. 350 pp. $18.50. Libraries Unlimited

A Hispanic Heritage: A Guide to Juvenile Books about Hispanic People and Culture, by Isabel Schon. 1980. 178 pp. $10.00. Scarecrow Press, Inc.

Literature by and about the American Indian, 2nd edition. Anna Lee Stensland. 1979. 382 pp. $6.75. NCTE

Multi-Ethnic Media: Selected Bibliographies in Print. David Cohen, Coordinator. Task Force on Ethnic Materials Information Exchange, Social Responsibilities Round Table, ALA. 1975. 36 pp. paper. $2.00. ALA

Gifted and Handicapped Readers

Books About Handicaps for Children and Young Adults; the Meeting Street School Annotated Bibliography. Compiled and annotated by Patricia Bishop. 1978. Easter Seal Society

Books for the Gifted Child. Barbara H. Baskin and Karen H. Harris. 1980. 263 pp. $16.95. R. R. Bowker

Books for the Retarded Reader, 6th edition. J.A. Richardson et al. 1977. paper. $8.00. Verry

Easy Reading: Book Series and Periodicals for Less Able Readers. Michael Graves, Judith A. Boettcher and Randall J. Ryder. 1979. 78 pp. $4.50. International Reading Association

Exploring Books with Gifted Children. Nancy Polette and Marjorie Hamlin. 1980. 256 pp. $15.00. Libraries Unlimited

Gateways to Readable Books, 5th edition. Dorothy E. Withrow et al. 1975. 229 pp. $12.00. Wilson

Good Reading for Poor Readers, 10th edition. George D. Spache. 1978. paper. $5.95. Garrard

Good Reading for the Disadvantaged Reader: Multi-Ethnic Resources, revised edition. George D. Spache. 1975. paper. $5.75. Garrard

High Interest Easy Reading for Junior and Senior High School Students. Marian White, Ed. 1979. 98 pp. $2.50. NCTE

High Low Handbook: Books, Materials, and Services for the Teenage Problem Reader. Edited and compiled by Ellen V. LiBretto. 1981. 210 pp. $19.95. R. R. Bowker

I Read, You Read, We Read. I See, You See, We See. I Hear, You Hear, We Hear. I Learn, You Learn, We Learn. Library Service to the Disadvantaged Child Committee, Children's Services Division, ALA. 1971. 112 pp. paper. $2.00. ALA

Notes from a Different Drummer: A Guide to Juvenile Fiction Portraying the Handicapped. Barbara H. Baskin and Karen H. Harris. 1977. R. R. Bowker. $15.95

Specialized Topics

The Bookfinder: A Guide to Children's Literature About the Needs and Problems of Youth Ages 2–15. Sharon S. Dreyer. $25.00. 1977. American Guidance Service

Books to Help Children to Cope with Separation and Loss. Joanne E. Bernstein. 1977. $13.95. R. R. Bowker

Children's Books for Times of Stress: An Annotated Bibliography. Ruth J. Gillis. 1978. $15.00. Indiana University Press

Children's Books of International Interest, 2nd edition. Virginia Haviland. 1978. 86 pp. paper. $4.00. ALA

Dickinson's American Historical Fiction, 4th edition. Virginia Brokaw Gerhardstein. 1981. 328 pp. $15.00. Scarecrow Press, Inc.

Fantasy for Children: An Annotated Checklist. Ruth Nadelman Lynn. 1979. 288 pp. $14.95. R. R. Bowker

Feature Films on 8 mm., 16 mm. and Videotape, 6th edition. Compiled and edited by James L. Limbach. 447 pp. $26.95. R. R. Bowker

Guide to World Literature. Warren Carrier and Kenneth Oliver, ed. 1980. 237 pp. $8.50. NCTE

Her Way: Biographies of Women for Young People. Mary-Ellen Kulkin. 1976. 480 pp. cloth. $25.00. ALA

Images in a Crystal Ball: World Futures in Novels for Young People. Lillian Biermann Wehmeyer. 1980. 300 pp. $17.50. Libraries Unlimited

Learning About Age. National Retired Teachers As-

Appendix F (continued)

sociation and American Association of Retired Persons. 1981. 72 pp. paper. $4.50. ALA.

Mythologies of the World: A Guide to Sources. Ron Smith. 1981. 347 pp. paper. $9.75. NCTE.

Nicem Indexes. National Information Center for Educational Media, University of Southern California, University Park, Los Angeles, CA. 1968. Revised periodically.

Reading Ladders for Human Relations, 6th edition. Eileen Tway, editor. 1981. 398 pp. paper. $9.95. NCTE.

Sports Books for Children: An Annotated Bibliography. Barbara K. Harrah. 1978. 540 pp. $25.00. Scarecrow Press, Inc.

Survival Themes in Fiction for Children and Young People. Binnie Tate Wilkin. 1980. Scarecrow Press, Inc.

Tale of the Future. From the Beginning to the Present Day, 3rd edition. $13.00. I. F. Clarke, distributed in North America by ALA.

Vocations in Fiction: An Annotated Bibliography. Mary R. Lingenfelter. 1974. $16.95. Haskell.

War Story Guide: An Annotated Bibliography of Military Fiction. Myron J. Smith, Jr. 1980. 449 pp. $20.00. Scarecrow Press, Inc.

Women's Movement in the Seventies: An International English-Language Bibliography. Albert Krechmar, et al. 1977. $30.00. Scarecrow Press, Inc.

Appendix G
Teaching About Controversial Issues

Policy Statements from the Connecticut State Board of Education

Controversial Issues

Learning to deal with controversial issues is one of the basic competencies all students should acquire. Controversial issues are those problems, subjects or questions about which there are significant differences of opinion based for the most part on the differences in the values people bring to the appraisal of the facts or the issue.

Controversy is inherent in the democratic way of life. The study and discussion of controversial issues is essential to the education for citizenship in a free society. Students can become informed individuals only through the process of examining evidence, facts and differing viewpoints, by exercising freedom of thought and moral choice, and by making responsible decisions. The perpetuation of the fundamental principles of our society requires the guarantee that there be opportunity for students to read, to gather information, to speak and to hear alternative viewpoints, and to reach honest judgments according to their individual ability.

In order for students to learn these competencies, teachers must be free to help students to identify and evaluate relevant information, to learn the techniques of critical analysis, and to make independent judgments. They must reinforce the students' right to present and support their conclusions before persons who have opposing points of view. Teachers should also endeavor to develop a flexibility of viewpoint in students so that they are able to recognize the need for continuous and objective reexamination of issues in the light of changing conditions in society and as new and significant evidence becomes available to support a change in point of view. Further, teachers should direct the attention of learners, at the appropriate levels of maturity, to significant issues and promote a lively exchange of ideas about them. Although teachers have the right to express their own viewpoints and opinions, they do not have the right to indoctrinate students with their personal views.

It is recommended that all Connecticut Boards of Education develop and disseminate a written policy which supports the concept of Teaching About Controversial Issues.

Adopted by State Board of Education
October 4, 1978

Appendix G (continued)

Academic Freedom and Public Education

Academic freedom is the freedom to teach and to learn. In defending the freedom to teach and to learn, we affirm the democratic process itself. American public education is the source of much that is essential to our democratic heritage. No other single institution has so significantly sustained our national diversity, nor helped voice our shared hopes for an open and tolerant society. Academic freedom is among the strengths of American public education. Attempts to deny the freedom to teach and to learn are, therefore, incompatible with the goals of excellence and equity in the life of our public schools.

With freedom comes responsibility. With rights come obligations. Accordingly, academic freedom in our public schools is subject to certain limitations. Therefore, the STATE BOARD OF EDUCATION affirms that:

Academic freedom in our public schools is properly defined within the context of law and the constraints of mutual respect among individuals. Public schools represent a public trust. They exist to prepare our children to become partners in a society of self-governing citizens. Therefore, access to ideas and opportunities to consider the broad range of questions and experiences which constitute the proper preparation for a life of responsible citizenship must not be defined by the interests of any single viewpoint. Teachers, school administrators, librarians, and school media specialists must be free to select instructional and research materials appropriate to the maturity level of their students. This freedom is itself subject to the reasonable restrictions mandated by law to school officials and administrators. At the same time, local school officials must demonstrate substantial or legitimate public interest in order to justify censorship or other proposed restrictions upon teaching and learning. Similarly, local boards of education cannot establish criteria for the selection of library books based solely on the personal, social or political beliefs of school board members. While students must be free to voice their opinions in the context of a free inquiry after truth and respect for their fellow students and school personnel, student expression which threatens to interfere substantially with the school's function is not warranted by academic freedom. Students must be mindful that their rights are neither absolute nor unlimited. Part of responsible citizenship is coming to accept the consequences of the freedoms to which one is entitled by law and tradition. Similarly, parents have the right to affect their own children's education, but this right must be balanced against the right other parent's children have to a suitable range of educational experiences. Throughout, the tenets of academic freedom seek to encourage a spirit of reasoned community participation in the life and practices of our public schools.

Since teaching and learning are among the missions of our public schools, the STATE BOARD OF EDUCATION affirms the distinction between teaching and indoctrination. Schools should teach students how to think, not what to think. To study an idea is not necessarily to endorse an idea.

Public school classrooms are forums for inquiry, not arenas for the promulgation of particular viewpoints. While communities have the right to exercise supervision over their own public school practices and programs, their participation in the educational life of their schools should respect the constitutional and intellectual rights guaranteed school personnel and students by American law and tradition.

Accordingly, the STATE BOARD OF EDUCATION, in order to encourage improved educational practices, recommends that local school boards adopt policies and procedures to receive, review, and take action upon requests that question public school practices and programs. Community members should be encouraged, and made aware of their rights to

voice their opinions about school practices and programs in an appropriate administrative forum. The STATE BOARD OF EDUCATION further recommends that local school boards take steps to encourage informed community participation in the shared work of sustaining and improving our public schools.

Finally, the STATE BOARD OF EDUCATION affirms that community members and school personnel should acknowledge together that the purpose of public education is the pursuit of knowledge and the preparation of our children for responsible citizenship in a society that respects differences and shared freedom.

Adopted by State Board of Education
September 9, 1981

Appendix H
Language Arts Organizations

International

International Reading Association
Ralph Staiger
Executive Director
800 Barksdale Road
Newark, DE 19711
(302) 731-1600

National

National Council of Teachers of English
John Maxwell
Executive Director
1111 Kenyon Road
Urbana, IL 61801
(217) 328-3870

Speech Communication Association
William Work
Executive Secretary
5105 Backlick Road
Annandale, VA 22003
(703) 750-0533

Regional

Eastern Communication Association
Caroline Drummond
Executive Secretary
Department of Speech
Temple University
Philadelphia, PA 19122
(215) 787-1886

New England Association of Teachers of English
Richard Phelps
Executive Secretary-Treasurer
77 Oakland Avenue
Arlington, MA 02174
(617) 646-2575

New England Reading Association
Duane Small
Business Manager
P.O. Box 83
Waterville, ME 04901
(207) 873-0695

State

Associated Reading Councils of Connecticut
Dorothy French, President
P.O. Box 855
Litchfield, CT 06759
(203) 567-8507

Connecticut Association for Reading Research
Margaret Leonard, President
Hemlock Point
Box 75A
Coventry, CT 06238
(203) 742-6077

Connecticut Communication Association
Kathlene Kelley Reardon, President
Department of Communication Sciences
Box U 85
University of Connecticut
Storrs, CT 06268
(203) 486-3473

Connecticut Council of Teachers of English
Paul Cervoni, President
20 State Street
North Haven, CT 06473
(203) 239-1599

Connecticut Heads of English Departments
Rita Gerzanick, President
181 Garden Street
Forestville, CT 06010
(203) 583-4738

Regions of Connecticut

Connecticut Northwest Council, International Reading Association (IRA)
Jeanne Liptak, President
5 Hemlock Notch
Farmington, CT 06085
(203) 673-6622

Eastern Connecticut Council, IRA
Malta Baily, President
22 Westgate Lane
Storrs, CT 06268
(203) 429-1447

Greater Hartford Area Council, IRA
Elizabeth Rumohr, President
8 Horseshoe Drive
East Granby, CT 06026
(203) 653-2591

Nutmeg Reading Council (New Haven Area), IRA
Karen Cabrera, President
18 Driftwood Road
Monroe, CT 06468
(203) 268-5306

Southern Fairfield County Council, IRA
Geraldine Petrizzi, President
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East Norwalk, CT 06855
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Appendix I
Regional Educational Service Centers

Area Cooperative Education Services (ACES)
800 Dixwell Avenue
New Haven, CT 06511

Capitol Regional Education Council (CREC)
212 King Philip Drive
West Hartford, CT 06117

Cooperative Educational Services (CES)
11 Allen Road
Norwalk, CT 06852

Eastern Connecticut Regional Educational Service Center (EASTCONN)
R. R. 2
Willimantic, CT 06226

Long-Range Educational Assistance for Regional Needs (LEARN)
P. O. Box 220
East Lyme, CT 06333

Regional Educational Services Concept through United Effort (RESCUE)
R. R. 2, Goshen Road
Litchfield, CT 06759

Appendix J
Copyright Law: Implications for Language Arts

The following discussion is quoted from *Council-Grams*, Vol. XLIII, No. 2. National Council of Teachers of English, Urbana, IL. (March) 1981, p. 17.

NCTE members, at the Annual Business Meeting in Cincinnati in November, passed a resolution protesting the actions of publishers who discourage free exercise of the "fair use" provisions of the new copyright law. In response to inquiries from other members who were unable to be present at the meeting, NCTE Executive Director Robert F. Hogan has offered this further explanation of the question, which touches on the commonplace practice of dittoing, mimeographing, or photocopying materials for classroom use:

1. The former copyright law, drafted in 1909, did not recognize the doctrine of "fa r use," or the making of one or more copies of copyrighted materials without seeking permission. Rather, the "fair use" doctrine was developed in the courts after inexpensive copying equipment became widely available.
2. The new law, passed in 1976 and put into force in 1978, does officially recognize "fair use."
3. The interpretive report accompanying the new law includes a section spelling out in detail the conditions under which classroom teachers, librarians, and scholars may make single copies of certain works or even multiple copies of short whole works for use in classrooms. These guidelines were jointly worked out and subscribed to by representatives of the Ad Hoc Committee on Copyright Law Revision, the American Association of Publishers, and the American Authors League, and accepted by the Office of the Register of Copyrights and eventually by the Congress. Meanwhile, some publishers, even members of the AAP, have not changed their copyright notices at all.

In accordance with the NCTE resolution, the NCTE Executive Committee has set several actions in motion. A letter of protest will be sent to the American Association of Publishers and other appropriate groups in the publishing industry. The Council will ask the U.S. Register of Copyrights to deny copyrights to works that continue to carry "excessively restrictive warnings." A substitute form for the copyright notice—one in keeping with the intent of the law—will be developed by NCTE and disseminated appropriately.

Appendix J (continued)

A copy of the entire text of the guidelines for fair use in classroom copying appeared in the NCTE Section journals in December 1976. Members who do not have access to back issues and who would like a copy of the guidelines to read, and perhaps to share with colleagues, librarians, or administrators, may request a copy from Membership Services, NCTE, 1111 Kenyon Road, Urbana, Illinois 61801. For those who wish to pursue the issue in greater detail, we recommend *The New Copyright Law*, $2.00. Order from NEA, Order Department, The Academic Building, Saw Mill Road, West Haven, Connecticut 06516.

Footnotes

1. California State Board of Education, *English Language Framework for California Public Schools K–12* (Sacramento, CA: 1976), p. 32.

2. Ibid.

3. Department of Public Instruction of the State of Wisconsin, *English Language Arts in Wisconsin* (Madison, WI: 1967).

4. Tri-County Goal Development Project, *K–12 Course Goals in Language Arts* (Portland, OR: 1971, 1973), pp. 211–212.

5. "Standards for Effective Oral Communications Programs," Speech Communications Association, 5105 Backlick Road, Annandale, VA 22003 (1980).

6. "Standards for Basic Writing Skills Program," National Council of Teachers of English, 1111 Kenyon Road, Urbana, IL 61801 (1980).

7. National Council of Teachers of English, *The Students' Right to Read* (Urbana, IL: 1972), 24 pp.

8. Stephen R. Cahir and Roger W. Shuy, "Research Update: Classroom Language Learning: What Do the Researchers Know?" *Language Arts* 58, no. 3 (March 1981): 369–374.

Footnotes (continued)

9. Clark County School District, Las Vegas, NV, "A Design for Communication: A Language Arts Curriculum Guide, K–12" quoted in *Aids to Curriculum Planning: English Language Arts K–12*, edited by Bernard O'Donnell (Urbana, IL: National Council of Teachers of English, 1974), p. 24.

10. New Orleans Public Schools, New Orleans, LA, "Guidelines for the English Program in the Middle School and in the Junior High School" quoted in *Aids to Curriculum Planning: English Language Arts K–12*, edited by Bernard O'Donnell (Urbana, IL: National Council of Teachers of English, 1974), pp. 12–13.

11. Yetta and Kenneth Goodman, "Twenty Questions About Teaching Language," *Educational Leadership* 38, no. 6 (March 1981): 437–442.

12. Marion McGuire, *Focus on Excellence* (New England Consortium for the Right to Read: November 1973).

13. Yetta and Kenneth Goodman, "Twenty Questions About Teaching Language," *Educational Leadership* 38, no. 6 (March 1981): 437–442.

14. Sister Rosemary Winkeljohann, *Recommended English Language Arts Curriculum Guides K–12 and Criteria for Planning and Evaluating* (Urbana, IL: National Council of Teachers of English, 1979), pp. 15–23.

15. New England Educational Assessment Project, *Reading Instruction in New England's Public Schools: Connecticut Edition* (Providence, RI: 1969).

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